

# SEVEN DAYS

**DOWNHILL DANGER**  
Who pays for injuries on the slopes? PAGE 14



winter  
preview  
issue



**SLIDERS WANTED**

PAGE 20

USA Luge recruits in BTV



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PAGE 40

Haystack Mountain goes private



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PAGE 40

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# SEVEN DAYS THIRDSVILLE EDITION

## EDITORIAL CONTRIBUTION

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# 7 FEEDback READER REACTION TO RECENT ARTICLES

## LIGHTEN UP, NURSES

[On Feedback "Democratizing Conter Image," September 15] My nursing school was one of few that still had a capping ceremony. I had as much as said it, but not the one you might think. The cap is a symbol of the massive contribution that Florence Nightingale and modern nursing gave to the world. Florence — possibly Katherine Plummer, RN and indeed — decided that the cap symbolized subservience and a demeaning, catatonic position. The fact that nurses originally wore the caps while they cleaned the wounds is true. The fundamental reason of nursing was and still is that patients will heal better in clean, well-lit and well-ventilated facilities. If we don't recognize the past, we can't see the future. The cartoon on the September 18 cover ("Perseus and Understanding") is not demeaning nor is it a commentary on the present. It's a cartoon that anyone would recognize as a look back. Lighten up!

The present state of nursing is not so wonderful, either. It is one of the most gender-biased professions today. Less than 10 percent of nurses are men. Fifteen percent of law-enforcement officers are women. Men have nursing at a much greater rate than women. I would describe several of my previous workplaces as hostile. I would suggest that the Katherine Plummer of our state get some worried about how nursing treats men there about a silly cartoon.

Doug Burke  
MILTON

## MURAL WILL BE MISSED

I had the pleasure of viewing Jesse Mitts and watching him paint the mural on a cement wall on a walkway in the Living/Learning Center [JWTC "What happened to UVM's mural?" September 28]. It is sad to see the demise of such a fine piece of mural art destroyed either by the ravages of Vermont weather or by administrative decisions. Arndt's poster in the visual



arts is fascinating at best. Old paintings staid up well, but collect dirt. Photographic prints have just arrived at the 190-year-plus mark in longevity with the advent of pigment inks.

There are other outdoor murals in the Burlington area that have retained much of their original color, but they are located in better-protected locations than was Mr. Mitts' mural.

As you observed, the wall was poorly prepared for the work, and, although Magnus Olafsson lived valiantly to show his dammit, John Smith's decision to leave the replacement up to a student vote was a good one. I also agree with him that a large painting with an important social message may have been closer to the mission of the

## TIM NEWCOMB



Living/Learning Center. But social issues may pass just as quickly as the mural. A painting of Vermont's seasonal landscapes will no doubt be more pleasing to the parents of prospective UVM students, but is a sort of whitewash tactic.

Chief Hunter  
LYNNCASTLE

## ENDLESS SUPPLY OF OPIATES

Pelvic can do daily drug sweeps, and it won't do anything to alleviate the opiate epidemic in this state because there will always be replacement dealers and an endless supply of drugs ("South Burlington's Methodist Clinic Attracts Patients — and Opposition," September 25). Even if every dealer were taken off of the streets and a fence were built around the state, drugs will still find a way in and there will still be addicts. The state of Vermont needs to stop focusing on arresting dealers and start helping addicts get clean. Even after the bump at the clinic in South Burlington built, there is still a waiting list of 600 people. At this rate, the opiate epidemic here will never end.

Beth LeCraw  
BURLINGTON

## SAVE DOG MOUNTAIN

When creating Dog Mountain, Stephen Ilansek gifted dog lovers a place to go when suffering the loss of their beloved dogs ("Wanted: More Dog Friends," September 25). The chapel is where one can cry, reflect and feel the embrace of others who have shared the terrible pain of losing one's best friend. The Rooms of Remembrance exhibits countless cards, love letters and photos from those wondering why doggie loss can so painfully hurt. Mine is missing them. Messages often end, "Wait for me."

Dog Mountain and the divine chapel have grown into many. We wonder and worry: What happens now? This gentle refuge must be saved, and become a permanent part of Vermont's acknowledging the special bond between dog and person. Perhaps the Department of Tourism would consider purchasing Dog Mountain. With proper marketing and sponsors, it could become a destination site for anyone of dog lovers. Clearly, this place is one of a kind, let's protect it!

Scott Deves  
ESSEX

*Deves is founder and executive director of Save the Greyhound Dogs?*

## THERE'S MORE TO SNAKE MOUNTAIN

Is that quiet up-and-back to the summit of Snake Mountain, the author passed the junction of half a dozen trails leading to other parts of the mountain, as well as to the infamous smoking bog ("Mystery Trail," September 25).

That's understandable, because in the 18 years I've been exploring Snake Mountain, the trails and old wood roads have grown over so much as to be nearly unrecognizable, interrupted only temporarily by hikers and snowmobilers marking and clearing new and old trails.

Just for a hint, here are two more trailheads for hikers:

One is 17 miles east of Addison Power Center, at the junction of Routes 17 and 21A. It's an inconspicuous parking lot between two driveways near the road, and you walk a quarter mile south along the fence line until you turn right on a wood road. This approach is only for people who read maps, have a compass and like to explore strange new woods. Or for anyone who likes to get lost.

Better is a parking lot on the west side of the mountain. It's on the west side of Snake Mountain Road in Weybridge, 0.4 miles north of the intersection with Premier Road. From there a clear and well-used trail ascends to the west, passing many small beaver ponds until it joins the trail from the parking lot on Mountain Road in Addison (note the author used, at a large and extremely crowded intersection signs point to the railroad).

The pond mentioned in the story is across a wood road from the smoking bog trail, which is identified on a 1966 map as "Goshberry Bog." The last time I was there, it is no longer quiet, but that would depend in part on recent precipitation.

Again, if you go backtracking, you should bring a compass and maintain awareness of the roads and the trails you have used — or at least bring a big bag of breadcrumbs.

Nathan Carpenter  
SOUTH BURLINGTON

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MUST SEE, MUST DO THIS WEEK

COMPILED BY COURTNEY COFF

1

## FRIDAY 11 - SUNDAY 13 LEADING LADIES

Formed in the fall of 2012, the women of Asian String Quartet have already earned a reputation as chamber music stars on the rise. The Juillard School and Curtis Institute of Music alumni present an Eastern European program of works by Bela Bartok and Lambert Beecher as part of a residency with Scripps Mountain Music.

SEE CALENDAR LISTING ON PAGE 10

2

## WEDNESDAY 15 Car Talk

What cars are do with 90-100 minutes of required home theater "homework" in the syndicated Rock Probability's Car Talk. The result is the hilarious documentary *We Have Road Trips?*, an ode to go of American highway adventures that doubles as a platform for social commentary while incorporating viewers' real time reactions in its soundtrack.

SEE CALENDAR LISTING ON PAGE 10

3

## MONDAY 14 Step by Step

Behind winning dancer Laila Laila Pinarich is known worldwide for her dedication to the expressive choreography of Kuchipudi. Popularized in the 13th century, the style uses fluid movements to demonstrate a narrative, which dancer Laila brings through the stage and her students in *Laila's An Evening of Indian Classical Dance*.

SEE CALENDAR LISTING ON PAGE 10

4

## SUNDAY 15 Gaga for Gourds

With fall in full swing and Halloween fast approaching, Thorton's annual *Pumpkin Festival* is a fitting seasonal celebration. Featuring wagon rides, an the preferred method of transportation at this family friendly gathering featuring live music, original live, local produce and plenty of apple at baskets to be.

SEE CALENDAR LISTING ON PAGE 10

5

## THURSDAY 16 Light My Fire

What do former pro skateboarder Kevin Pearce, Mr. Weiland's Henson Rodriguez and legendary Marilee Kelly have in common? They are among the 10 speakers sharing their stories at *Light My Fire*, a lively night of stories in a variety of these five minute rapid-fire story shows, meet each other in the ability to inspire.

SEE CALENDAR LISTING ON PAGE 10

6

## FRIDAY 11 Rejoice the Voice

Here, check. Words check. Genre, style, check. *Kat Wright & the Incredible Soul Band* have all that and then some. Singing from the heart, Wright leads to a band, where, backed by her accomplished ensemble, she leads her powerful gifts to a CD release party for the EP *Introducing*.

SEE CLUB DATE ON PAGE 16

7

## ONGOING Bridging the Gap

Cuba is a country of many traditions — whether political, historical or cultural. In *"Cuba"*, a series of musical Cuban artists interpret these complex connections through photographs, large-scale drawings, sculpture and prose. Works such as Sandra Roman's images of people's stories to living the island while offering a personal narrative about the often stereotyped nation.

SEE REVIEW ON PAGE 16





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## Flying South

Seven days into a partial shutdown of the federal government, Gov. **PETER SHUMWAY** summoned top cabinet officials to the headquarters of the Vermont National Guard to discuss what he called "a manufacturing crisis."

"I continue to be enormously concerned with the serious shutdown of the federal government that is going to have a huge impact on Vermont," the governor told a crowd of reporters and Guardians at Colchester's Camp Johnson Monday afternoon.

One by one, Adj. Gen. **STEVE CHRY** and a half dozen top administration officials explained how Washington's woes would hurt their departments and the Vermonters they serve.

"Every day, as Gen. Chry just told you, that this shutdown continues in gross contravention to have a more devastating effect on Vermonters, on job creation and on our ability to run the National Guard," Shumway said.

"Enough enough. This is not time for politics. It's time for national policy."

The next day, however, Shumway managed to carve out a 300-mile trip for politics.

Leaving St. Germain, he went to attend the closing ship of state, the gov flew to Washington on the Democratic Governors Association's plane to meet with Vermont labor union members and their DC affiliates.

Typically, Shumway's staff includes such trips in his weekly public appearance schedule, but not this time. Earlier, he was caught mulling out of state by a single-eyed Vermont Public Radio producer.

"Spotted on my flight to DC just now - @GovPeterShumway," "Vermont Edition" managing producer **PATTI DANIELS** tweeted Tuesday morning.

Asked shortly thereafter where the gov might be, his spokeswoman and deputy chief of staff **JOAN ALLEN** pleaded ignorance.

"I'll have to find out. I honestly don't know. Let me see. He doesn't show up on my calendar today, which is interesting," she said. "I honestly don't know where he is — I would guess Washington."

After looking into the matter, Allen called back to confirm that the boss was indeed in the nation's capital.

Was Shumway treating House Speaker **JOHN DODD**'s (R-Grand) sons, telling him to put the government back to work? Was he challenging Sen. **Ben CHASE** (D-Grand) to another 20-hour filibuster? Was he personally meeting a trillion-dollar plutocrat close to overt the looming debt crisis?

She isn't.

He was, Allen said, "discussing issues like providing more legislation with labor leaders in the building trades industry,

who are also meeting with members of Vermont's congressional delegation."

Why Shumway had to fly to Washington to bang out with a bunch of plumbers and carpenters from Vermont wasn't exactly clear.

The meetings were cordoned, Allen said, by lobbyist **JOHN HARRINGTON** of the Montpelier-based DGA & Vermont.

Later that day, the gov was planning to meet with DGA staffers, Allen said. The partisan political outfit, which works to elect Democratic governors, paid for Shumway's airfare.

Why did the DGA host the bill, given that Allen characterized the trip as predominantly gubernatorial business?

### I LITERALLY DON'T KNOW WHERE HE IS ... I WOULD GUESS WASHINGTON?

SUE ALLEN

"They wanted the option of holding an event down in Washington with the governor while he was there," she explained. "No event got scheduled."

Asked what "event" meant, Allen said, "Sometimes, obviously, they can be kind-mean. Sometimes they're not. They vary."

No word on whether Shumway brought back Rochester's coin — or that trillion-dollar coin — in his carry-on luggage.

### Enroll Play

Meanwhile, back in Vermont, Shumway's health care advocates were laboring to put a shine on last week's rough rollout of the state's federally mandated health insurance exchange.

Like most states, Vermont has struggled to accommodate those wishing to purchase plans through Vermont Health Connect, the new online insurance purchasing portal. While most states made errors attributed the system slowdown to a burst of traffic on opening day, Shumway's advocates have since conceded that wasn't the case.

"The slowdown was actually not related to the traffic issue," Shumway's director of health care reform, **MARK LARSEN**, said last Thursday. "We thought that initially that what we've heard from our partners earlier that was that it's actually a connection issue between the servers."

Larsen's comments came shortly after the governor himself addressed the situation during a Whitehouse press conference,

saying his administration was "making great progress" in resolving the glitches. He did concede that while a delay in the system's ability to process payments was a "nicking burger" the "challenges that we're having with the website are obviously something bigger."

But the administration kept the past few days quiet.

After last Tuesday's rollout, Vermont Health Connect spokesman **DAVID SHAW** began sending a daily email blast to reporters with an encouraging pair of stats: how many people had visited the site to date and how many had registered an account.

By last Thursday, 15,000 people had visited and 750 had registered. By this Tuesday, 45,000 had dropped by, while 1600 had registered.

Pretty good numbers for one week on the job if you ask us.

See, all that registration number indicates is how many people have pulled a wire name and password. That's hardly any news.

Asked how many have actually completed the initial registration process and verified their identity, Yale admitted it was just 152. Of those, only 114 have actually selected a new health insurance plan.

Meanwhile, 35 Vermont employers have initiated the enrollment process, Yale said, but none has completed it.

This from a system that's supposed to process 300,000 Vermonters by January 1.

"Those numbers seem low, but just managing, considering some of the problems we've encountered trying to sign up employers," says Vermont Chamber of Commerce president **WILLIAM SHAW**.

Though her organization is a state-designated "navigator" charged with helping employers figure out the new system, Shumway says the Chamber hasn't succeeded in enrolling a single employer or employee electronically. Like many navigators and insurance brokers, they've had to resort to paper applications.

Set to Department of Vermont Health Access coordinator **MARK LARSEN**, whose office oversees the exchange, those numbers tell a different story: one of success.

"People are using Vermont Health Connect," he says. "That's the big news. Two days ago, people were expecting we would never go live. It would never work. Even if [the members] are small, people are signing Vermont Health Connect and it's helping them pick plans for their coverage in January."

Nothing like beating low expectations.

### Frozen Out

Shunned by the Air Force and ignored by the state's mighty political elite, Vermont's anti-835 crowd had hoped

to take their fight to the Burlington City Council on Monday night.

Instead, all they got was a 63-year-old sex crimes magistrate serving America's Deaf while wearing an oversized glasses pig costume.

"The place has never been openly-biologically," **WELLS** Cohen said, referring to the F-35 joint service fighter, as he scooped liberal helpings of criticism outside Burlington City Hall's Contino Auditorium.

**POLITICS**

The likes of Jerry's co-founder was dressed head-to-toe in a brown, button-down ensemble with a red tie and a white, fuzzy-on-crown belly.

"In all of history there's never been a situation where they've tested a place that has not been open-minded to a residential airport," he continued. "If they do that, we will all be game pigs!"

That was the message Cohen planned to deliver to city councilors faced with a pair of resolutions that would've created the Vermont Air National Guard base the proposed Burlington International Airport of the F-35 trials to lead in town.

But City Council President **JAMES SHANNON** edited the vote late last week after city attorney **ELLEN BLACKWOOD** made the surprising discovery that Burlington hasn't properly insured its public officials against airport-related lawsuits. Shannon and Mayor David made the debate for October 28 — a week before the Air Force is expected to make its final buying decision.

That left a ruddy band of F-35 opponents to give speeches in the City Hall foyer and Cohen to drink out sex crimes — and comestory — in costume.

"When you first people [glasses pig costumes], what you get is a lot of pictures of glasses pigs dressed up in costumes," Cohen explained between sips. "I think people who have glasses pig really like to play dress-up with glasses pig. I mean there's glasses pigs in cups, glasses pigs in socks, armless glasses pigs as hula-dancers. So I had to go with 'adult glasses pig costume.'"

Sure enough, Johnson calls the "leaky glasses pig" one as far as \$10.34 — shopping included!

"You know, I don't think that costume really looks like a glasses pig," Cohen confessed. "I think they use the same costume for flying squirrel glasses pigs and..."

"Can I help myself?" a hungry protester asked, not waiting for a response to pick up an ice cream cone.

"Well, help yourself!" Cohen said. "You know, one of the best selling points is that they double as pigpans!"

"So are you gonna wear shoes as PIG?" Simon Johnson asked.

"You bet I am," he said. "Could you rent me if I come to you? Well, let's not go into that."

Turning serious, Cohen said he was so frustrated with the plane's highest-profile

political backers — Shantel, Sen. **PATRICK LEAHY** (D-Vt.), Sen. **IRVING LANDROU** (D-Vt.), Rep. **PETER FULCH** (D-Vt.) and Mayor **MIKE WUNDERMAN** — that he'd have a hard time voting for any of them again. Or, at least, most of them.

"There's one guy Sanders that I would have a hard time not voting for," Cohen said. "He probably got a pass because he's been really out there and done some really, really good stuff. But the rest of those, you know, I don't think they have any — what are they called? Redemptive social benefits."

Then the glasses pig went back to scooping ice cream.

**Media Notes**

Newport Daily Express publisher **KEVIN WELLS** fired editor **STANLEY SHANNON** last Thursday they both agree on that. But what prompted the firing isn't quite so clear.

"There's really no huge bang," Wells says. "People got fired all the time. There's no real big angle on it. There was philosophical differences."

Not so, says Davis, a former attorney who's edited the Daily Express since July 2010. She says that after witnessing Wells engage in "bullying and name-calling" and "intimidation" use of company property, she contacted the Newport City Police Department and Norcross Publications, the Illinois company that owns the paper.

"Basically I ran my mouth about things that were happening. Ward got back to Kenney and he got pissed and finally said, 'You're out of here,'" Davis says. "My feeling was fired me in retaliation for me basically telling on him."

Davis was subsequently escorted out of the building by a police officer, wrote **COLUMBIA-RICHMOND** reporter **JENNIFER WELLS** **WUNDERMAN**, who broke the story.

According to a police report written by detective **JENNIFER HANCOCK**, Davis accused Wells of a litany of offenses, including physical bullying and sexual harassment of employees, theft of company property — including liquor and lumber — and circulation fraud. Davis said the cops that Wells routinely charged a local business for \$600 newspaper "word-of-mouth" advertising, when the Daily Express prints closer to 2000 papers.

Hancock and the unrepresented complainant had dropped the matter after Hancock agreed not to pursue it.

"They said they wanted to handle the misrepresentation internally," the detective says.

A Harrison spokeswoman did not return a call seeking comment Tuesday.

As for Wells, he says, "it was all over to me" that Davis had contacted the police though he says he was never the had complaints or company higher-ups.

"That sounds like, at best, kind of ridiculous," Wells says. "But, you know, as America anybody can say anything about anybody." ☐

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An injured skier being slid past off the slope.

## Slippery Slopes Who Pays When Skiers Get Hurt in Vermont?

BY KEVIN J. KELLEY

**J**uliana Kane was learning to ski on a beginner's trail at Jay Peak last April when a speeding snowboarder "collided violently" with the 5-year-old Massachusetts girl, according to a lawsuit filed in Vermont's U.S. District Court on September 30.

Robert Johnson, a Burlington attorney representing the Kane family, says in the suit that eyewitnesses estimate the rider was traveling about 50 mph as he hurtled straight down the hill—hands-on to Juliana. Emergency personnel rushed the little girl to North Country Hospital in Newport, where doctors judged her injuries serious enough to airlift her to Dartmouth-Hitchcock Medical Center in Hanover, N.H.

The court filing lists Juliana's injuries as including head lacerations, concussion, partially collapsed lung, pulmonary contusion and hearing damage. Juliana required surgery to her left inner ear, the suit adds. "She has ongoing issues," Johnson says in an interview last week.

The suit blames the collision on the resort as well as snowboarder William Vincent and ski instructor Jean Lavelle. Vincent violated basic rules of conduct by riding recklessly while Lavelle, who was leading a class of young beginners, exposed Juliana to "an unreasonable risk of harm," the suit charges. It holds Jay responsible for allegedly failing to train Lavelle adequately and to address known dangers

posed to skiers by Vincent, who, the suit claims, was a snowboarding instructor at the resort using a free pass at the time of the accident.

The suit does not specify the damages sought from the defendants because, Johnson explains, "We don't yet know the extent of the damages" to his client.

Is what happened to Juliana a common occurrence on Vermont ski slopes? Do lawsuits like the one filed by her family typically succeed?

No and no.

Despite three fatalities during the 2003-2002 season and numerous serious injuries sustained every winter on Vermont's slopes, incidents like Juliana's are rare, according to resort officials and ski promoters. Parker Riebel, director of the Vermont Ski Areas Association, notes that of the more than four million annual visits to the state's downhill ski areas, only a tiny fraction end in injuries. Riebel's organization does not track the number of hurt skiers or riders. But a study conducted at Sugarbush by University of Vermont researchers found that significant injuries occurred in 11,600 of 4.5 million visits to that resort during an 18-year period ending in 2006. That's a 0.2 percent injury rate.

The Sugarbush study also found snowboarding to be more dangerous than skiing. For riders, the vertebrae of the body part most likely to be injured, while for skiers it was the knee—specifically, the anterior cruciate ligament (ACL).

Carl Erlinger, a coauthor of the Sugarbush study, notes that fractures and sprains below the knee used to be the most common skiing injury. The frequency of broken ribs and cracked skulls fell by more than 50 percent between the early 1970s and the late '80s due to equipment improvements, Erlinger notes. "The risk of an ACL sprain, meanwhile, increased 240 percent during roughly the same period and then slowly declined," adds the UVM adjunct assistant professor of orthopedics.

"The technology is so much better now," recalls Sugarbush president Wes Smith. In addition, he notes, helmets are more common today than they were a decade ago. While they do prevent many head injuries, Smith acknowledges that "a helmet isn't going to provide much protection if you're skiing at more than 20 miles per hour." Indeed, a 40-year-old Bank of America vice president wearing a helmet died when he skied into a tree at Sugarbush in February 2012.

Smith also points to the "code of conduct" Sugarbush and other Vermont resorts have adopted and "take very seriously," he says. Variations on the code, which does not have the legal status of a formal contract, vary from resort to resort, says Andy Munn, a Rutland attorney who defends several Vermont ski areas in injury suits. The code tells skiers and riders to stay in control at all times, avoid obstacles and other people on the mountain, and to adjust their

speed in response to trail and weather conditions. Most resorts incorporate the code on the back of lift tickets and post it at strategic points on their mountains, Munn adds.

Vincent, the Jay Peak snowboarder, was "failing to ski under control" when he crashed into Juliana Kane, according to the federal lawsuit. Bill Kelly, chief operating officer at Jay Peak Resort, points out that while Vincent may have been riding recklessly, he was not a Jay employee at the time of the accident—certainly to waive the suit alleges. Vincent had been hired a week earlier, Kelly states.

"We're very bothered by anyone snowboarding or skiing that way," Kelly comments. "Nothing is more important at Jay than safety." But he adds, the resort cannot reasonably be held liable for Vincent's actions, suggesting that the claim of damages against the former employee should instead be initiated as "a private matter."

Some Jay customers who get injured on its trails do sue the resort as the basis of alleged negligence, Kelly notes. But "usually, rarely, rarely is Jay found liable for damages," he adds.

Two attorneys—one who represents injured skiers and the other who defends Vermont resorts against such claims—agreed in separate interviews that ski areas are seldom sued successfully.

"Vermont passes will typically side with skiers to rather than injured skiers,"



says David Pelone, a Hyde Park lawyer who has represented plaintiffs in cases of this kind. Thomas Archer, a partner in a Rutland law firm that represents several Vermont resorts, adds that the problem of unreasonable lawsuits has resulted in fewer injured riders or skiers even attempting to collect damages from ski areas. His own business has slowed as a result, Archer notes.

The legal standing of the resorts was greatly strengthened when the Vermont legislature passed a law 25 years ago stipulating that skiing and all other sports involve "inherent risks" that participants ought to be aware of. That initiative, backed by lobbyists for the state's politically potent skiing industry, shifted the burden of proof onto injured skiers. That's where it had rested since the inception of resort skiing in the 1930s until a historic Vermont court ruling in 1978 shook up the entire U.S. winter-sports establishment.

James Sanday, a 31-year-old novice, was taking a lesson at Stratton Mountain in 1974 when a bush braked beneath the snow snagged his ski. Sanday's head-first fall left him a quadriplegic. A jury awarded him \$1.5 million in damages on the grounds that Stratton had failed to keep its bunny hill free from hazards. Stratton appealed, but the Vermont Supreme Court upheld the decision.

The "inherent risks" law subsequently passed by the Vermont legislature was intended to avert a potential genre-changing precedent by protecting the industry from exposure to costly settlements. That mission has been largely accomplished, but the law could not deflect a deadly blow that Sanday's suit landed on several small Vermont resorts.

About 70 ski areas — many of them family affairs, is a Cadenes's Ski Area in Richmond — were operating in the state at the time of the 1978 jury award, notes Rieble. The court decision sent

insurance rates soaring past the point of affordability for most resort-and-pole, single-chairlift businesses, the ski association head recounts. "That was one of the death knells for smaller areas in Vermont," Rieble says, pointing out that only 20 commercial Alpine centers will be opening in Vermont this season.

Liability protection has remained expensive despite the legislature's efforts on behalf of one of Vermont's most important economic sectors, which generates \$1.5 billion a year for the state

economy. "Insurance is one of the resort's biggest cost components," Rieble says. His association does not compile industry-wide figures for liability insurance per se, but it estimates that Vermont resorts spend about \$20 million a year on provisions of all types injury coverage in the greatest among them.

Archer, the attorney who represents resorts throughout the state, says Vermont law does not exempt ski areas from liability when they are shown to be truly negligent in their operations. But, he adds, it's in the personal as well as financial interest of many resort owners to do everything possible to limit the inherent risks of skiing and riding.

"Brexit visits are the lifeblood of this business," Archer says. "You want customers to have a positive experience every time."

Moreover, "Most of the men we represent are run by people who are themselves skiers and riders," Archer continues. "They want everyone to be safe. They're putting their own butts on those hills."

The suit filed on Adrien Kane's behalf may have a better chance of succeeding if it is aimed at a private person rather than at the resort, Mason suggests. Courts have regularly ruled, however, that the "inherent risks" stipulations also apply in cases of collisions with other skiers or riders, the attorney adds. ☐

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## Too Much of a Good Thing? Inside Vermont's Solar Standoff

BY KATHRYN FLAGG

**V**ermonters have embraced renewable power faster and with more gusto than anyone in the state ever anticipated. That's brought increased energy independence to some but ironically has put others in "a bit of a purgatory" as one solar installer describes it.

Joyce Nold-Laurendeau has the perfect spot for solar panels on the Woodbury property where she and her husband plan to retire.

"We have great sun," she says. "It just seems practical to use it."

The problem? Nold-Laurendeau's utility — Hardwick Electric — won't hook up any more panels to the electrical grid.

Hardwick is one of three small Vermont utilities that have stepped approving so-called "net metered projects" — those that enable utility customers who are generating their own power via small-scale energy installations. Current Vermont law builds in additional incentives for solar net metering in particular; utilities are required to credit customers for solar energy they produce themselves at 20 cents per kilowatt hour. Anyone who produces enough power can eliminate his or her monthly electric bill altogether.

But the law also allows utilities to step taking on new projects at the point that homemade energy makes up 4 percent of their peak energy-generating capacity — a provision lawmakers wrote into the law instead of revenues on net metering to give utilities a chance to step back and assess the costs and benefits of the program.

That time has come. In addition to Hardwick, which reached its 400 limit a year ago, Vermont Electric Cooperative (VEC) and Morrisville Water and Light stepped permitting new net-metered projects last August. Washington Electric Co. says it still takes on projects that limit

the size to 5 kilowatts — roughly 16 solar panels — per installation.

Spokespeople for two of the four utilities say that, as more Vermont homeowners jump on the solar bandwagon, the current 20-cent tariff is too high to sustain, and that traditional energy customers are picking up too much of the tab for customer service, infrastructure and other fixed costs. Renewable energy developers and advocates counter that locally generated power can offset the cost of expensive transmission upgrades and lowering incentives now would cut alternative energy development off at the knees.

Last week, VEC applied to the Public Service Board to resume net metering, but at a substantially lower rate than the 20-cent tariff set by current law. The Vermont Public Service Department opposes the plan, along with arguably every environmentalist in the state.

"We need way more renewable electricity than we've got," says Ben Walsh, a clean-energy advocate with Vermont

Public Interest Research Group. "We should give the solar entrepreneurs in Vermont some space on the runway to take off."

Net metering, Walsh says, is the policy encouraging Vermont lawmakers settled on to encourage new solar generation. "We don't think we're anywhere near the point where we need to be changing course," he says.

That will likely fall to lawmakers to decide. Rep. Tony Klein (D-East Montpelier), who chairs the House Natural Resources and Energy Committee, vows to make the net-metering standoff a top priority in the upcoming legislative session. He says no one in the State House would have imagined utilities would limit the 4 percent cap so soon after the 2011 state law passed.

Klein plans to take up the issue in the first week of the session and hopes to have a solution by the end of the second.

In some parts of the state, meanwhile, solar-panel installation has grown to a halt.

"Two had to say no a lot lately," says Jessica Edgerly, the lead solar organizer at StarCommon, a solar development company that has installed photovoltaic panels on more than 400 homes since its launch in 2012. StarCommon had to deliver the bad news to Nold-Laurendeau.

"No homeowner expects anyone to tell them, 'You can't make a decision to invest in your own power production,'" she says. "They feel angry and like it's utterly unfair."

Forty-three states plus the District of Columbia have some kind of net-metering policy on the books. Vermont has had one since 1995, but in 2011, lawmakers decided to expand the state's program, building in more incentives — including streamlined permitting procedures and a guaranteed per-kilowatt-hour price.

In the two years since those results, net metering growth has more than tripled, from 12 MW to almost 36 MW of statewide generation. In 2012, more than 600 customers submitted applications for net-metered solar arrays, up from fewer than 100 two years earlier. The 20-cent tariff, which clocks in at roughly 2 to 3 cents above retail electricity rates, depending on individual utilities, gave homeowners and lenders the certainty they needed to invest in solar panels.

That said, it's still a relatively small slice of total energy generation in Vermont; solar panels — by far the most popular type of generation used in net-metering projects — produce roughly 1 percent of the total electricity consumed by Vermonters each year.

VEC CEO Dave Halpin argues that the market price of solar is now markedly lower than the original tariff set by lawmakers. Solar projects are much less expensive to build today, costs have dropped by half in the last eight years







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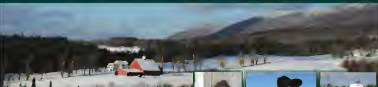
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## Solar Standoff

Hallquist says those higher rates mean that the rest of his utility's customers are subsidizing net metering — to the tune of an estimated \$500,000 a year.

"The net-metering members can roll their meters all the way back to zero," Hallquist says. "They're using the system, and they're not paying."

Disputing those numbers are solar-energy advocates and the Department of Public Service. DPS released a study in January that found net metering provides an overall benefit, rather than a cost, to the state. Darren Spencer, deputy commissioner

at the Vermont Public Service Department, says net metering allowed the Vermont Electric Power Company (VEPCO) to avoid a \$150-million transmission line upgrade.

Looking at VEC's proposed tariff — which dips to low as 12.5 cents per kilowatt-hour for short-term contracts — Spencer is skeptical that solar development could continue as a viable economic

**IN SOME PARTS OF THE STATE, SOLAR PANEL INSTALLATION HAS GROUND TO A HALT.**

"This net owner of anybody in Vermont that doesn't build a solar project at that price," he says.

Laborers will have to find the common ground between utilities and developers when it comes to valuing solar energy. But advocates of additional net metering say the problem goes beyond dollars and cents, they say smaller utilities in particular need to start maximizing their business models.

"We've been doing things pretty much the same way since Edison," says Gabrielle Anshus, the director of Renewable Energy Vermont. But a proliferation of solar panels, farm methane digesters and small wind turbines requires utilities to think and act differently than if they're simply purchasing power from a few large generating sources.

"They're stuck in a 100-year-old

mindset," says Klein.

Notably, no one is pointing fingers at the state's largest utility, Green Mountain Power. In fact, GMP pays a slightly higher premium to its net-metering customers for solar power than to currently regulated under state statute.

GMP hasn't yet hit the 4 percent cap that other, smaller utilities are grappling with, but spokeswoman Dorothy Sokolake says it expects to within the next year and a half. So far, GMP has no plans to curtail net metering at that point. Sokolake says that since GMP's peak load falls during the hottest days of the summer — just when the sun is

shining the longest — solar plays an important role in "shaving" the utility's peak energy demand. (In contrast, both VEC and Hancock Electric say their peak loads hit on cold winter nights, when local solar arrays add little benefit.)

"People want more local renewable generation in our system," says Sokolake. "We see this as the new norm. This is where the

future is going. We need to embrace it."

Predictably, that's also the party line from solar installers, who are frustrated that customers in some parts of the state are stuck in limbo until the net-metering debate plays out.

"This is a technology that's mature and ready for deployment on a wide scale," says Nik Dunn, who heads the solar division at Williston-based Building Energy. "But those kinds of municipalities from small-minded utilities make it all that much more difficult for people who are trying to do the right thing."

Of course, customers have an alternative: going off the grid entirely. Penins has one customer who is considering just that.

"That's unfortunate, because he'll have excess energy that could be used by other people in the grid," he says. But that's only if and when his utility begins taking on new projects. ☐



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## OBITUARIES



**Robert E. O'Brien,**  
MD 1939-2010 KSTVR

Robert Emmett O'Brien MD FACP 92, internist, family physician and former superintendent living family on Sunday September 28, 2010.

Robert was born in Watrous on February 3, 1920, the son of John E. O'Brien and Thea Mae (Prawski) O'Brien. He was a graduate of Catholic High School class of 1938. David Matthews College class of 1942 (Quadrangle Honor for Geology, Chemistry and Philosophy) electrocardiogram member of Delta Upsilon Sigma-Catholic Honorary Society, and the University of Vermont College of Medicine class of 1945 (cum laude). Practiced for Clinical Medicine. He interned at Mary Fletcher Hospital, served his residency at St. Francis Hospital in Portland, Maine, and served the Watrous community in private practice.

specializing in internal medicine and cardiology for 35 years.

Robert was married to St. Stephen Catholic Church in Watrous on July 30, 1946, to Shirley A. (Murray) O'Brien RFA.

He was a veteran of World War II, serving his country as a captain with the United States Army. Robert served at Regional Hospital, Fort Meade, MD, Brooks Army Hospital, Fort Carson, San Antonio, Texas, St. Joseph General Hospital (pediatrics), and Walter Reed General Hospital. He was a member of the first medical team to travel via chemotransport in the treatment of cancer (Campylobacter, Louisiana). He was a sponsor of the American Board of Internal Medicine, past president of medical staff at Mary Allen Hospital, Department of Hospital and Mary Fletcher Hospital (now Fletcher Allen Health Care), and he served an executive committee and many hospital committees.

Robert was the first chief of medicine at Mary Allen Hospital, founder and first director of the Canterbury Clinic Unit at Mary Allen Hospital, recipient of many hospital awards, a member of Watrous State Medical Society serving in many committees, past chairman of the Committee on Geriatrics (aged 75-90), past chairman of Vermont Board of Medical Practice, life fellow and past governor of American College of Physicians, past president and his member of board of directors and chairman of the president of Vermont Chapter of American Lung Association, member of the American Heart Association, serving several committees, member (1963-1970) and past president (1970-1972) of University of Vermont board of trustees, and member of the Saint Michaels College board of trustees (1970-2000) and trustee emeritus (2000 to present). He was active in alumni affairs for Saint Michaels College and the University of Vermont. He received the Alumni of New Awarded on his 60th birthday (celebrated in St. Michaels College) and the University of Vermont College of Medicine Award for outstanding Service to Medicine and Community.

Clinical Professor of Medicine and the University of Vermont College of Medicine.

Dr. O'Brien had a strong interest in education and established the Robert E. and Shirley A. O'Brien Scholarship Fund at Saint Michaels College. For many years, they awarded a scholarship to a girl and a boy graduate at Watrous High School in honor of his Aunt Rita Mae and his father, John. Dr. O'Brien served in Watrous health affairs for 45 years and was spent three winters in the rural-remote Clinch, Vermont, providing medical care to the local station. He was a member of GACC, Board that worked to bring BIR to Watrous Junction. Bob was active in community and church affairs, was a leader since 1960 in St. Stephen's Episcopal Church, Watrous, where he was a member and past chairman of Parish Council and Liturgy Committee at Holy Cross. He was a great supporter to the parish movement, appearing at many meetings and listening to the debates in support of St. Stephen's in the early years of its passage into law. He was also a firm believer in health care for all. Bob was proud of his Irish and French Canadian heritage. He enjoyed his club membership with the Watrous tennis and tennis and took many trips to his island with Shirley and family during all 34 countries. He enjoyed playing French daily activities, French-speaking guests and took many trips to visit French in towns as Quebec. He once took a day trip with his wife to the Grand Canyon.

During high school and college, Bob played basketball and played with several other teams. He enjoyed tennis and tennis, especially large family gatherings with French, Canadian and Irish and going golfing, golfing, canoeing, skiing, fishing, traveling, jazz and classical music, literature, and history, politics, and playing bridge. He was a volunteer for 64 years of the Knights of Columbus, a member of the Watrous Senior Citizens, and a former member of the Burlington Country Club and the Ethan Allen Club.

Bob and Shirley have three children: 21

grandchildren, 18 great-grandchildren, and one great-great-grandchild.

He is survived by his loving wife of 63 years, Shirley, nine children and their spouses: 10, Timothy R. and Sue Ann at Watrous, Patrick at Colchester, Paul and Susan at Colchester, Mary Jane and Michael Shirley at Colchester, Dr. Stephen and Mrs. John and Chris at Charlestown, Dr. Kevin A. at Colchester, Michael R. and Susan at Watrous, Daniel C. and John at Watrous, John J. at VT, Dr. James K. MD and Michele at Watrous, M. Y. and 23 grandchildren and spouses and 10 great-grandchildren: Patrick, A. Marlene O'Brien (Margaret and Susan), Meghan A. Thomas Hargrave (Logan, Mary and Dan), Colleen and Andrew Marie (Katie and Matt) (Jennifer), Dr. Brian Granger, David R. O'Brien (Lynn, Susan, Andrew and David), Erin O'Brien, Edward O'Brien (Philip and Jennifer), James O'Brien and Dr. Thomas O'Brien, Daniel Hayes, Matthew O'Brien, Dr. Robert O'Brien and Dr. Chris and Dr. Thomas and Kimberly O'Brien, Kate and Matt (Debra), (Loretta), Mary and Mark (Kathleen), Kathryn, James K., Susan, Thomas and Jacqueline O'Brien. He is also survived by his brother, J. William O'Brien of Watrous, his sisters in law, Lynn O'Brien, Lillian Lumberton and Helen O'Brien and many cousins, nieces and nephews. He was preceded by his parents, his brother, Dr. Thomas E. MD, his brothers in law Howard Lumberton and David O'Brien, his sister in law Phyllis O'Brien and many uncles and cousins.

Visiting hours were held on Friday, October 4, 2010 from 3:30 to 7 p.m. including a prayer service by the King of the Catholic Church, ending at 8:30 p.m. in the Watrous Funeral Home, 131 Main St., in Watrous.

A Mass of Christian burial was celebrated on Saturday, October 9, at the Chapel of St. Michael the Archangel, St. Michael's College, Watrous. Memorial contributions can be made to the Father, St. Michael's O'Brien Scholarship Fund, St. Michael's College Development Office, One Watrous Park, Colchester, VT 05445.

## WEDDINGS

### Goodreau-Fielder

NEW YORK CITY

Melanie Maria Goodreau and Tim Fielder were united in matrimony on Saturday, September 28, 2010, at the Park Farm Inn in Lake Minnie. The wedding was officiated by Reverend M. Moore, Universal Life Minister.

The bride is the daughter of Mrs. Corinne Goodreau and the late Mr. Sidney Goodreau and the groom is the son of Mr. Arthur Zula Fielder and Mrs. Rosemary Young Fielder of Albany, GA.

Melanie is a 1990 graduate of St. Michael's College with a BA in English. She is currently employed as a writer in New York City. Tim is

currently employed as an economist and director in New York City.

The wedding was officiated by Rev. Michael Johnson, Liza-Joyce Peterson, Penelope Roberts, Sylvia-Jane Goodreau, and Lucille Goodreau-Lundy. The witnesses were Jim Fielder, Michaelina Fielder, Jacob Fielder, Rachel Fielder, Brian Goodreau, and Cole Fielder.

Beyond the beauty of an autumn day at Park Farm, the occasion was personalized and homogenous by the contributions of all guests who wished. Gifts traveled from Oregon, Georgia, California, New York City, Louisiana, and as far as the Virgin Islands to include. Guests enjoyed live singing, fireworks

in trumpet and New Orleans Second Line and the 80s hit parade that defined swing into the stars. The couple also had their marriage blessed during Catholic Mass the following morning at St. John's Church in St. Michael, Connecticut, and they were featured in the View Videos of the New York Times on the day they married.

Services were provided by Steven Leporelli of Velvet Catering; DJ Chris Mitchell, photographers, Michael Thomas, Arthur Zula Fielder and David Lumberton, flowers by Kathryn Powers and Marlene and Marie Sorensen, chairs by Ray and Robert, wedding coordinator Marlene Roberts, Wedding Crier by Caprice, Crier New York City.





## Vermont International Film Festival Brings Shock Docs, Illicit Disney Drama and More

BY MARGOT HARRISON

**T**he official themes of the VERMONT INTERNATIONAL FILM FESTIVAL, which starts this Friday, are Identity, Artists in Action, Sport & Film, Food & Film and Water. But, as always, we've made up our own categories to preview the fest's 37 features and more than 40 shorts. (For a look at the food films, check out Food News in the October 2 issue of Seven Days.) One thing we're especially happy to see at VTIFF this year: flicks that generated buzz at festivals around the world but haven't played in Vermont.

**FEST FAVES:** Everybody's talking about *The Act of Killing*, a provocative documentary in which director Joshua Oppenheimer invites former members of a notorious Indonesian death squad to recount their crimes for his camera. "We can commit to any kind of crime if we have a story to justify it," the director has written.

*Escape From Tomorrow* explores a more litigious line between fantasy and reality. But this thriller, filmed inside Disney parks without permission from the allegedly Mouse, has made its own share of waves. (Disney has declined to see its makers, for now.)

Making waves — with echoes of the French New Wave — is something at which young Québécois director Xavier Dolan excels. His first film was called *I Killed My Mother*. His third, *Laurence Anyways* (look for my review on October 16), concerns a romance with a transgender twist.

If you're excited about Capote Phillips opening this week (which I reviewed in the October 2 *Seven Days*), check out its thought-provoking Danish counterpart, *A Hush* (see movie review, page 84, this issue). *Alviner's Pelly*, a 2011 Joseph Conrad adaptation, is the latest from Belgian outsider Chantal Akerman. Fans of Noah Baumbach have another chance to meet Frances Ho (played by work crabs in a new *Annie Hall*) on the big screen at VTIFF.

**WINTER SPORTS:** Getting pumped for the Olympics? On Sunday, October 13, VTIFF presents a full afternoon and evening of related programming. It starts at 3 p.m. with a presentation on "Blistering Olympic Film" by Adrian Wood, an official consultant to the International Olympic Committee. At 4 p.m., the documentary *A Passion for Snow* chronicles a century of skiing at Dartmouth College



Former Olympians, including members of Vermont's Cocker family, will attend a Q&A and reception. Finally, at 4:45 p.m., Wood will present his restored version of *White Jack*, the official film of the 1906-1907 Winter Olympics.

For fans of cold-weather exertions, the programming doesn't end there. Check out *The Ridge*, a documentary about a harrowing Himalayan rescue, and *King Carling*, a Norwegian underdog dramedy about, yes, that sport with the brooms. And, of course, the thought-fil snowboarding doc *The Crash Real*, about former professional snowboarder KEVIN PLUMER, which opens the fest.

**LOCALLY GROWN:** VTIFF is the place to catch up on recent Vermont-made films. *SAVING PRIVATE RYAN*'s dog Wisconsin *Bring Gets* in local premiere here. You can also see *There About Caring Out* — a project from BOB HARRINGTON and his CHAMPLAIN COLLEGE students — *Cow Power: The Film*, "Still Moving: Pribudas at Fort," and "I Am in Here," a portrait of living with autism created by NIKKI WHITE through VIA VERMONT.

Short-film showcases let you sample the latest work of local directors such as TIM JOY, STEPHAN HALL, MICHAEL HOGAN, KIMBER BRIDGES and ELIZABETH ROSSMAN. You're bound to see more — and more exhausted — *Blissers* at the Sleepless



SCAN THIS PAGE WITH THE LAYAR APP TO SEE FILM TRAILERS

SEE PAGE 8

in Burlington 24-hour film show on October 20.

**JUST THE FACTS:** VTIFF's focus this year on "Artists in Action" brings in documentaries such as *Chubby Outside* and Gregory Cserelson's *Boy/Encounters*. Filmmaker Peter Meider takes an impressionist journey around the world with *The End of Time*. *The Genius of Marie* profiles a family struggling with Alzheimer's disease, while *A River Changes Course* documents environmental degradation through portraits of three Caribbean families.

**HALLOWEEN'S A-COMING:** Get that patchy-flesh makeup ready! For the other land of Deadheads — fans of zombie impresario George A. Romero, that is — VTIFF offers the documentary *Birth of the Living Dead* on October 18. It's followed by a late night screening of its subject, horror classic *Night of the Living Dead*. Also on the VTIFF menu, Irish director Neil Jordan's ruddy *System* may not be your typical horror flick, but



**THEATER**

## Lost Nation Theater Brings Vengeance and Redemption to the Stage

BY NEDAM JAMES

**A**rthur Miller wrote *The Crucible*, his classic drama about the Salem witch trials, in response to 1950s McCarthyism. But the play, produced more often than any other Miller work including *Death of a Salesman*, is just as relevant now.

TIM THORAC, a LOST NATION THEATER artistic associate who's performing in that company's upcoming production of *The Crucible*, says Miller knew the play's themes would outlive him. "People and governments and bodies and nations are all trying to rule the masses by planting hysteria about one thing or another," says Thorac. "[Miller] felt that was a really enduring legacy of the play."

The story follows Salem farmer John Proctor as he struggles to prove that a group of local girls is lying about seeing others consorting with the devil. The whole town becomes entangled in the scandal. "People are taking advantage of these trials in order to do things like charge people with witchcraft, getting rid of them and then buying their land," Thorac says.

But it's not all doom and gloom. The play "shows that even at the cost of a life, personal integrity can triumph over mass adversity," Thorac says.

Dartmouth College English professor NEDAM JAMES, is directing the LNT production of *The Crucible*, which he calls "the greatest modern tragedy and among the most haunting of plays. It is a vision of contradictions, presenting characters that mingle guilt and innocence, justice and injustice, forgiveness and spite, thus achieving both condemnation and sympathy."

Artistic director KIM RENT says LNT has wanted to do this show for years. "It's very powerful," he says. "It was just a matter of finding the right time to bring all the elements together." One of those elements was Paul Ringold, a resident actor with the Cincinnati Shakespeare Company who's playing John Proctor.

There's more to this production than the play. The LNT team has created additional programming to deepen the experience. **SCENE CHANGES** crafted an interactive timeline of the Salem witch trials and of Miller's creative process, which is displayed in the audience's gallery space.

On Wednesday, October 16, Thorac will present a program on Robert Ward, the composer of the Pulitzer Prize-winning opera based on Miller's play. Ward beat out hundreds of composers such as Leonard Bernstein to get the adaptation. "Miller didn't write the libretto because he had just married Marilyn Monroe and he said he was too busy," says Thorac. "But he did approve it."

Ward, whose opera premiered in 1961 at the New York City Opera, died earlier this year at 95. Thorac will, personally Ward and tell the story of the opera's origins by reading correspondence between Miller and Ward, as well as playing excerpts from the original cast recording.

After the performance on Thursday, October 17, ALLEN GILBERT, executive director of the American Civil Liberties Union of Vermont, will host a discussion of issues in the play such as false imprisonment, that remains relevant today.

Theatersgoers are in for an intimate experience. LNT scenic designer **SCENE CHANGES** has transformed the space so actors can perform in the round. Seats are just three rows deep, so everyone will have a great view. Fittingly, these small pockets of audience, says Rent, "fracture, in a sense, as jury boxes." ☺

### INFO

*The Crucible* by Arthur Miller, produced by Lost Nation Theater, October 13 through 27. Thursday and Saturday at 7 p.m., Friday and Sunday at 2 p.m. 2 p.m. matinees on Saturday October 13 and Sunday October 27 at Manchester City Hall Auditorium, \$15-20. [www.lostnationtheater.org](http://www.lostnationtheater.org)

Sterling College presents  
noted author of *The Seed Underground*  
**Janisse Ray**  
FREE! Friday, October 11<sup>th</sup>,  
6:30-8:00 p.m., Simpson Hall  
"The forces of the South feed their Rachel Carson."  
—Anne Raver, *The New York Times*  
For more information, visit [www.sterlingcollege.edu](http://www.sterlingcollege.edu)  
or call (802) 586-1231  
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**Eating Far from Home:  
Migrant Foodways in Vermont**

Wednesday, October 16 4:00pm

Pablo Rose and Teresa Mares speak about their research on food and migration in Vermont, particularly their involvement with two community projects: one that works with refugees on urban farming, and another that works with migrant workers on kitchen gardening. Through this talk, Drs. Rose and Mares will provide a deeper understanding of the connections among food, culture, and migration.



Pablo Rose



Teresa Mares

802.652.0750  
61 Colchester Ave. Burlington

[www.flemingmuseum.org](http://www.flemingmuseum.org)  
**FLEMING MUSEUM**

## An Original Play Produced by Girls Nite Out Puts the Focus on Ewe

BY PAMELA POLSTON

**C**orrie Vana Folley is a funny lady. And she makes other people funny. Just watch *The Family of Ewe* and see if you don't LOL.

*The Family of Ewe*, heretofore to be known as TPFOE, has nothing to do with sheep—although a cartoonish ewe clad in leopard-print minis and heels and lipstick appears in the marketing materials. It's a new play written and directed by Folley for Burlington Theater Company. **Girls Nite Out**. And, yes, it is a funny. But it's more than that: this is a play written by a woman for women (and one male with a tiny part), and so TPFOE exhibits a full spectrum of the feminine and feminist, roller-coaster emotions, relationship dynamics, middle-aged-girl-power solidarity, insecurity and empowerment. And so much at perfectly fits GNO's mission to provide more roles for women—particularly those "of a certain age."

The play centers on a group of gal pals who call themselves the Family of Ewe—and that last word stands for "laughter and women empowerment." Ewe is also "a play on words," says Folley, "meaning you in both the singular and plural." But

despite a number that recalls 1970s consciousness-raising groups, this is an inclusive family of friends that gets together to gab, bitch, eat and drink, not analyze patriarchy. And—more over, *Old Couple*—it is also mad-as-hell, the characters are so different from each other, you wonder how they ever got together in the first place.

Three of the women—Kathy, Jess and Monique—live together in the nicely appointed house that is the play's set (designed by designer **ANN VORON** and costler **DEBRA MATTIEL**), a fourth room mate, Ann, has recently died, and the play begins with a post-funeral gathering. Tina, Perry and Jen round out the group. Then there are Ann's two daughters, Sophie and Madeline, and "the other women," Margaux. More on them as a moment.

Happy humor is the dominant note in TPFOE, and Folley is skilled at both writing snappy dialogue and peeling glib, rapid-fire delivery from her actors. Yet plausible drama anchors the story: a too-soon death underscores aging and mortality; a wife is dumped for a younger woman; daughters are abandoned,



### THEATER

wives are estranged, a teenager is pregnant. And then there is unwanted body fat and the chaotic course of sex scenes in the middle of the night.

Woozlesack, cynical Kathy is TPFOE's anchoring character. Played by **KIM SWAN**, she is hilariously acerbic and sometimes caustic. Kathy is the one whose husband left for a younger woman, and she is filled with pins, rage and self-loathing. She is also overweight, and Swan plays her size like it is another, awe-inspiring character. "How did this happen?" she exclaims at one point, miserably gazing at a hunk of her belly.

When Tina (**JANE STRAUSSMAN**) brings

her new employer, Margaux (**MARCO MARCO**) to a Family of Ewe gathering, all the women eventually give together that Margaux is the woman who had an affair with Kathy's duplicitous ex—who has ditched Margaux in turn. This storyline is a central theme in TPFOE, and so the one Folley has most fully developed. Swan brings herself unflinched into the role of Kathy; she is combining both as a woman scorned and as a snarker, out-punching pins in the ass. She uses humor as a shield.

Few of the other characters are given as much—on canvas—as much emotional complexity, but there is another dominant plot:

## A Film Archivist and Preservationist Shows Us Our Past to Inform Our Future

BY ETHAN DE SEIFE

**R**ick Prelinger is many things: an archivist, preservationist and maker of films, an advocate for free speech and for revising America's copyright laws, a public speaker, and even, as the Atlantic has dubbed him, a national treasure. He describes himself, though, as a "historical internationalist"—someone who "infuses the present with the past so as to influence the future."

While he admits this definition is a bit glib, the San Francisco resident should be more enthusiastic about that moniker, which has been at the core of his work for more than 30 years. Arguably, no single person has done more to restore, preserve and disseminate America's moviegoing history than Prelinger has. In coming weeks, Vermont audiences will have three opportunities to learn about Prelinger's

projects: he will speak at a presentation and a panel discussion at the **WASHOKE INTERNATIONAL FILM FESTIVAL**, and he will screen his latest film, *No More Road Trips*, at the **MORROW CENTER FOR THE ARTS** at Dartmouth College.

Prelinger's career as a film preservationist began during a paradigm shift in media: the move from film to videotape. For his work as a compilation, this project about American sexual habits, Prelinger dug into a vast trove of educational films designed to inculcate "proper" values in young Americans. "I started looking at the type of material that made us who we were: educational films made to socialize and train boys and girls, industrial films meant to turn us into good workers," he says.

Such films were, at the time, free for the asking. Producers were eager to dump oldstock in favor of video, so

Prelinger started amassing what would soon become one of the most important private film collections in the country. That collection required sharper focus in the mid-1980s when Prelinger connected with Voyager, a forward-looking creator of new media. The collaboration produced a fascinating, interactive series of CD-ROMs called *Our Secret Century*, in which a digitized version of Prelinger presents highlights from his ever-expanding collection.

"The work with Voyager put me thinking: 'It made me realize that there were aspects to what I was doing that were like practicing public history—a significant project,'" Prelinger says. "There's the conventional wisdom about youth and gender in the '60s'—that everyone was strident and repressed—but when you look at the films, you see that the picture is considerably more



complex. There's room for much more ambiguity and nuance."

That began Prelinger's long career of using archival films to reconstruct the American history. "How can we help move history forward?" he asks — a question that underlies all of his work. "How can you use archival material to give us some new perspectives—rather than the same old ideas of dystopia, nostalgia and critical nostalgia of interesting eye candy? How can you create a film that shows that the past is as relevant as the present?"





LEFT: *HE & TIGER*; KATE BELL  
BELOW: *THE FIFTY FIFTY*

the appearance of *Am's* two daughters. Each is damaged in her own way, and we gradually learn why. Tonight Sophie (JAVIER PEREZ), who shows up to organize her mother's funeral, is cold and wants nothing to do with the "news." Younger sister Madly (JESSICA HART) mysteriously arrives later dressed like a parading vagabond, but, once she reveals her pregnancy, dems a flood door and moves in with her "auntie."

That gets us a more colorful involving Jane (JANIS KILMEYER), whose attempt to mother Madly is at first madly rebuffed. Duff-haired and slender, McFinnis delivers a poised, ladylike Jane whose MO

PHOTOGRAPH BY JEFFREY M. HARRIS

## THIS IS AN INCLUSIVE FAMILY OF FRIENDS THAT GETS TOGETHER TO GAB, BITCH, EAT AND ORINK, NOT ANALYZE PATRIARCHY.

is genteel kindness, her suffering quietly eloquent.

Third roommate Hannah is spiritual, often poetic, and frequently strikes yoga poses in the living room. A willowy blonde, *HOPE TAPSCOTT* nails her role, but you can't help wishing Hannah was allowed to punch through the new-agey fluff that stifles her.

The other characters are less fleshed out but are thoroughly engaging — because each actor clearly has fun with her role. Stambolian as lesbian Tom is warm, witty and the best adjusted of the bunch (hey, she's a character actor), and a merely surprised to be the most successful in love. *KATY DUNN*'s Jan is a skeptic in tight clothing, that is to say, a wife and mom to three kids who hides — disappearances? — behind barely behavior and Mac. *WORTHINGTON* is not as the dirty Fifty; her facial expressions and awkward body language are priceless.

*The Family of Eve* is not without its flaws. You wish that more of the characters were allowed to penetrate their own stiffness. A fast-paced doing seems in gratitude, even if it does generate

laughs. The play is a bit too long, and yet the ending feels rushed. And there are unanswered questions, such as, *Why does Patty always wear pants?*

Quibbles aside, *TFOR* is far more satisfying than not, and the women onstage are a bunch you'd like to know better — so their alter egos can't real life.

Folley, 52, is far from a newbie to the stage — though in earlier years growing up in Hyde Park she spent more time on it. She has directed previously for *LINEA VITAE* and for Girls Not Out. And though she says she likes to work an "entry aspect" of theater, Folley has arrived at the conclusion that this — creating original work for women — is what she wants to do now. "I love directing community theater," she admits, "but I have more to say. I'm really clear that this is my creative voice." ☐

### INFO

The Family of Eve: writers and directing. *Circle 50* Policy: produced by Girls Not Out, Newbury through Saturday, October 16, 12, at 7:30 p.m. Sunday, October 17, at 2 p.m. at Hyde Court, London, West End. The show is at [www.hydecourt.com](http://www.hydecourt.com).

By the mid-1990s, Prelinger's collection had grown too large to handle, so he sought out an organization that could care for it. In 2002, he entered into an arrangement in which the Library of Congress would house Prelinger's collection of 200,000 items of "ephemeral film." One of the conditions of the acquisition was that the film be made freely available to the public. It's an enormous and ongoing project.

Around the same time, Prelinger found himself uniquely positioned at another moment of media transition: the shift from analog to digital. He began a partnership with Brewster Kahle, the founder of the trailblazing Internet Archive. The result by the end of 2000, more than 500,000 films in the Prelinger collection had been uploaded to archive.org. "This was life-changing," Prelinger says, "because we suddenly entered into a collaboration with hundreds and thousands of people around the world."

Those films have been downloaded — for watching, studying and reworking

— spread at 90 million times so far, according to Prelinger.

In granting unprecedented access to previously forgotten films, Prelinger was encouraged to think about media access in general. "I became a copyright activist," he says. "We need to recognize archives and public memory. If we're going to be able to create the creation of millions of new authors and to allow people to recombine American heritage in their own way — you've got to make the stuff available for them to read and rework."

"I became aware that the highest form of archival activity is to be contained," Prelinger says. "So let your material go public, freely."

He practices what he preaches: Prelinger's film *No More Road Trips?* recombines, from 1930s home movies, an Atlantic-to-Pacific road trip across America that no longer exists. He describes it as "using people's home movies to trace a dream across the country." Prelinger hopes the film will encourage viewers to think not only about how the

American landscape has changed but about how its changes reflect our shifting relationship with the past.

During the screenings of *No More Road Trips?*, Prelinger encourages audiences members to talk, relating their questions and observations. "They don't always accept this offer of agency, but it's great when it happens," he says. "It's a completely different relationship to cinema." ☐

### INFO

Reel Prelinger presents a "Lost, Found and Forgotten" double screening of the Vermont International Film Festival in Burlington. The presentation "Surviving Family: Archival Filmmaking in the Age of Mass Production" on Saturday, October 12, 11 p.m., and a panel discussion at 2 p.m. both at the Film House at Main Street Landing, Performing Arts Center \$6.15. *No More Road Trips?* will be shown on Wednesday, October 16, 7 p.m., at LaSalle Auditorium, Hopkins Center for the Arts, Dartmouth College, Hanover, N.H. \$5.50. [hop.dartmouth.edu](http://hop.dartmouth.edu).

## VTIFF

it does star Kiersey Berman and Gemma Arterton as vagabonds.

VTIFF's organizers are asking you to beg your friends this year. Find more film descriptions, full schedule and ticketing info at [vtiff.org](http://vtiff.org).

VTIFF's "Landscape Shorts" series at the BICA CENTER offers a chance to see cutting-edge short films from around the world, including a full program of animated shorts on October 16.

This Sunday, animation buffs — and their kids — may also want to check out a special event at Dartmouth College's HOPKINS CENTER FOR THE ARTS. Dan Scanlon and Keri Kay, director and producer of *Monsters University*, respectively, will accept the Dartmouth Film Award on behalf of Pixar. Catch a Q&A, a compilation reel of clips from beloved films such as *Ty Story* and *The Incredibles*, and more for the family-friendly ticket price of \$5.

Things usually turn out OK for the talking animals in animated films. Not so for the real majestic pachyderms in the 2013 National Geographic Special *Rattle for the Elephants*. Blinded for their tusks, they could be "extinct" within a decade, says director John Henryway. On Thursday, October 10, Henryway will speak at the University of Vermont after a screening of the documentary, part of a panel that also includes Shubuta wildlife-trafficking expert and frequent National Geographic contributor *LAUREN REINE*. ☐

### INFO

Vermont International Film Festival: 13 day October 11 through Sunday, October 20, at Main Street Landing, Performing Arts Center, LaSalle Auditorium at 100 LaSalle; Agassiz and Science Center and GKA Center in Burlington. \$10 per film. \$4 seniors. \$2 college students and kids 11 and under. Full schedule and purchase tickets at [vtiff.org](http://vtiff.org). *Berlin Childhood Award* presentation: Peter Seifert, October 12, 7 p.m. at LaSalle Auditorium. Hopkins Center for the Arts, Dartmouth College, Hanover, N.H. \$5. *Autism for the Deafblind* screening and panel discussion: Thursday, October 11, 4:30 p.m. at the Ames Chapel, University of Vermont in Burlington, free.

PHOTOGRAPH BY JEFFREY M. HARRIS

STYLING: ALAN DOL

3,000 HOURS

DETAILS: ALAN DOL

# WHISKEY TANGO FOXTROT

We just had to ask...

**What were the strange tapping sounds heard on a full-moon night in South Burlington?**

BY CHARLES KICHNER

If you live in the section of South Burlington south of I-88 and east of Spear Street, you may have heard strange noises — like tapping on windows — on the full-moonlit evening of September 19. Even if you didn't, you may have read about them later on Front Porch Forum. For almost a week afterward, at least two members of the forum mentioned the occurrence daily.

"I assume the 'Tappers' made their way through the neighborhoods" wrote one resident, placing blame on a menacing band of pranksters. Other suspects included construction equipment, military-grade weapons, ghosts, UFOs and birds. Someone cautioned, "With a large flock of, say, 500 birds, if just 2 percent of them attack windows, then you've got 10 tapping incidents."

One worried local woman is from out of town, growing for growers, while another filed a warning from Edgar Allan Poe's "The Raven": "Suddenly there came a tapping / As of some one gently rapping, rapping at my chamber door."

So WTF was all this tapping or tapping?

Ten Baritt, who lives off Dunsen Street in the Cider Mill housing development, first put that question to the court of neighborly opinion. "Did anyone else in the Cider Mill get awakened by tapping on windows at 1 a.m.?" Baritt wrote in the September 20 FFF "Letter [Q] could hear it on other windows, like it was an other house. Very strange. No explanation. There was no wind, so not plants."

In the following days, 10 other FFF users — most from streets near Cider Mill, but a few from neighborhoods



as far north as Chalkdale Circle — acknowledged some that evening. Of that number, roughly half described a knocking or tapping. Although Baritt now admits he was too groggy that night to determine what interrupted his sleep, the DDF engineer has capped the mystery: "This tapping thing has taken on a life of its own," he remarks.

Dismissing one of the theories, Ted Mason — who considered the 2002 book *Birdwatching in Vermont* — says feathered creatures probably aren't to blame. "There is a phenomenon where a lot of birds will see their reflection in the windows and attack it, seeing it as a rival, but they only do that during daylight," Mason explains.

For now, no connections to the occult or extraterrestrial have been verified. A representative from Vermont Personnel Investigations says the group hasn't received a report of the incident, while the National UFO Reporting Center hasn't recorded a sighting over South Burlington since February.

Several people interviewed in the Cider Mill neighborhood say they had nothing on September 18. But one couple who recently moved from Shelburne into a home on Wessup Lane — one block from Baritt — does acknowledge a strange noise. Dimes and Jim, who offer only their first names, say they

can't pinpoint what woke them that evening, at the time they attributed it to the creaks of their new home. The couple rule out both pranksters — who typically operate earlier in the evening — and moonlighting construction workers. Of the two noise complaints received by the South Burlington police that night, one filed at 12:45 a.m. involved fireworks allegedly going off near Woodstock Road. Three hours later, someone on nearby Chalkdale Circle reported gunfire. Could these have been the "tapping" sounds?

Several FFF users responded to Baritt's post saying they thought so, including Dave Devine, another Cider Mill resident. When Devine lived off the beltline in Burlington, says the former Massachusetts National Guard member and current environmental consultant for the US military, he'd hear people firing shotguns to scare crop birds.

But on September 18, after Devine went to bed with a propped-open window in his east-facing bedroom, he and his wife were woken by steady "pop-pop" sounds that reminded him more of an AR-15 semiautomatic rifle. "It was either people firing coyotes or someone messing around with a gun, but I would assume it was the coyotes," Devine says. He believes the noise came from the east or southeast.

Three individuals interviewed on Chalkdale Circle, who ask not to be named, corroborate the suggestion that people fire weapons in the woods southeast of their homes. One woman even reports hearing shots throughout the night of September 19 and says she and her husband — a former marine — worried about the proximity.

South Burlington has banned the discharge of firearms within city limits, and, according to police officer Dennis Ward, his department investigates any report of gunshots. But Ward isn't aware of any incident related to the noise complaints on September 19. Because these complaints were filed in suburban areas, the borders of Williston and Shelburne — rural towns that have different firearm ordinances — Ward says the department's response to reports of gunshots is that one depends on the municipality of officers.

Besides, if people were shooting coyotes that night, they wouldn't put a large dent in the species' population, says Tom Cook, a warden for the Vermont Fish & Wildlife Department. "If you go out and kill coyotes, they'll come back," he asserts.

That particular area is a critical corridor, Cook adds. "There are a lot of mice and rabbits and things for coyotes to live on and expand their territory in the South Burlington area," the warden says. "Especially as we put in developments like the case off Dunsen Street, people are going to have more interaction with wild animals."

In last month's tapping a barbinger of next year's howling? Q

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Dear Cecil,

I have a dear friend who's an alcoholic. When he came out of treatment, I told him I couldn't see why he wasn't able to control himself to have any single glass of beer and stop at that. He said it didn't work that way, but never got specific. Why can't an alcoholic learn to drink in moderation?

Name withheld

**B**ecause alcoholism, by definition, is incapable of drinking in moderation. Sorry if that seems like a low-oil answer, but research and experience tell us that's how it is.

Alcoholism is a fatal problem. The estimated 35 million or more alcoholics worldwide cost society from 1 to 5 percent of its gross domestic product. In Illinois, where the problem is especially acute, male life expectancy is only 50 years, 35 years less than for U.S. men, largely due to alcohol abuse.

The question of how to control heavy drinking—abstinence or moderation—has been vainly contested for something like 60 years. I say vainly because the basic facts have never been in dispute.

The dominant school of thought favors abstinence, arguing that alcoholism is too fragile ever to mean temptation and that a single drink can trigger a binge. Alcoholics Anonymous, founded in 1935 and at something like 2.3 million members the largest alcoholism support and treatment

organization in the world, is a strong proponent of abstinence. Abstinence has no negative success rate, researchers have found. But some say it's not the only way.

Investigation into alternative approaches was kicked off by a study of 97 English heavy drinkers in the 1960s who were first treated for seven years and generally found to be able to control their alcohol consumption without abstinence. In 1976 a Reed Corporation follow-up of U.S. heavy drinkers who received abstinence treatment found that 18 months later 33 percent could drink in moderation without problems, and after four years 18 percent were still doing so. Other work in the 1990s found that some with seemingly severe alcohol issues could be successfully trained to drink moderately, and had better life outcomes than those who stuck to abstinence.

These findings caused bitter argument. For an abstinence issue, 41.18 percent of heavy drinkers can learn to drink in moderation. 62 percent presumably can't. Those strategies were developed to teach heavy drinkers to control but not necessarily halt their consumption.

An approach that became a lightning rod in the 1990s was Moderation Management, a nine-step self-help program. Prominent figures in the treatment and research communities denounced MM as a "dangerous temptation to alcoholism" that is "built on the illusion that alcoholics could return to controlled

drinking," writes Stanford addiction researcher Keith Humphreys in a 2003 review of the program's effectiveness.

Enlight A, MM's founder, Andy Krollin like '90s MM, joined AA, and several months later caused the deaths of two people in a horrific car accident while severely intoxicated," Humphreys reports.

But he points out the MM and AA crowds don't fundamentally disagree. MM participants are told initially to abstain from drinking for 30 days, then switch to moderate consumption. If moderation fails, then a return to abstinence is recommended. The explanation is that some heavy drinkers can control their habit and some can't.

AA, he notes, says the same thing. Both groups "make explicit



BY ANDY KROLLIN

distinctions between problem drinkers who are able to return to controlled drinking and alcoholics. Both [groups] also occur that failure at the goal of moderate drinking indicates that a drinking problem is serious and a best alternative by abstinence."

Research supports a two-pronged approach, finding that the most out-of-control drinkers generally get better results with abstinence, while those with less severe drinking issues often do OK with moderation.

So what's the dispute about? A key claim in AA theory is alcoholics' capacity for denial and its advocates see only the potential

for tragedy in a system that lets drinkers decide they're capable of drinking on occasion.

Humphreys, though, says his research showed people who sought help for excessive drinking for the most part were pretty clear-eyed and tended to correctly self-sort. AA members were more likely to be older males with severe alcohol-related problems—recent episodes of binge drinking, things like that. No doubt partly for that reason they had a greater chance of being jobless or otherwise socially and economically unstable. [Other research suggests they're also more likely to be minorities.]

MM participants, on the other hand, tended to be younger, female and white, with fewer indications of severe alcohol abuse.

But not all of them. About 15 percent of MM members, Humphreys reports, had major alcohol problems—"shaking when not intoxicated, delirium tremens, blackouts, convulsions or fits after drinking, and cramping for alcohol upon waking," plus alcohol-related job issues. These people, he says, fit the profile for alcoholism—they just don't admit it.

That your friend's response. You don't say whether he was in AA, but the first of the 12 steps is to acknowledge you're powerless over alcohol. The research suggests to me anyone at that stage conclusion unless it's true.

## INFO

to these something you need to get straight? Cecil Adams can't do it. Give him a call or write from: Write Cecil Adams at the Chicago Reader, 11 E. Wacker, Chicago, IL 60601 or cecil@chicagoreader.com

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**POLI PSY** ON THE PUBLIC USIS AND ABUSIS OF EMOTION BY JUSTH LEVINE

## Criminal Acts

"Children who are 11 years old and younger may have a brief hug and kiss with their parent at the beginning and end of each visit if they request so from the visiting room officer."

"Physical contact between inmate and visitors over the age of 11 is strictly prohibited."

"No child over the age of 5 may sit on the lap of an inmate."

These are three of the Vermont Department of Corrections' facility visitation rules. They apply to all prisons, including maximum security. And they are among the increasing number of humiliations and punishments imposed on incarcerated people in the U.S. This nation now has some 2.2 million people locked up, more than any other country. In 1972, the number was 16,500.

Some of these policies are outrageously cruel. For instance, nationwide almost 82,000 prisoners are in solitary confinement — deprived of human contact, stimulation and, in some cases, either sunlight or darkness. It is not uncommon for prisoners to be left this way for years — or decades. They can be thrown in the box for being denied a gang member, or even for speaking, according to *Boston Globe*.

Vermont's prisons are comparatively humane. Of course, the law is law. 44 states have "supermax" prisons, where everyone is held in isolation 23 hours a day. Our laws limit solitary to 30 days.

Does this mean Vermont's prisons are humane?

First off, the rules can be bent. "After 30 days [in solitary], they can throw you into 'administrative segregation,'" says Seth Epstein, the Defender General's supervising attorney for prisoners' rights. "It's the same thing."

As of October 6, the Department of Corrections' daily count showed 88 Vermont inmates in "segregation." Psychological research shows that solitary confinement, even for 15 days, can drive people insane. Human rights advocates call it torture.

Vermont's officials claim they are monitoring those who need to be behind bars. "Today we're looking up more violent offenders, more sex offenders than ever before," boasts Senate Judiciary Committee Chair Dick Sears (D-Burlington). Not in the same breath they tout a drop in violent crime



— 5 percent since 2006. How can this be? In large part, it's because the Vermont legislature has steadily broadened the definitions of violent crime while also lengthening sentences.

So-called "truth in sentencing" — if the judge gives you 10 years, you serve 10 — also keeps people in jail longer. A corrections officer (who declined to be named for fear of reprisals) calls the situation of "good time" the "most counterproductive" policy he's seen in 35 years. "The inmates have zero incentive to do the programs" that prevent recidivism, he says. Worse, they lose hope.

A lot of people in Vermont's prisons shouldn't be there. A third — including three out of five female prisoners — suffer from diagnosed "serious mental illness." Data collected in 2003 and 2004 found that four in 10 incarcerated youth under the age of 22 had received special education.

"Prison is a punitive setting where the paramount concern is security, not treatment and the vast majority of inmates are in need of treatment," says former Vermont Human Rights Commission executive director and defense attorney Robert Appel. The overwhelming majority of Vermont's prisoners are high school dropouts.

Gov. Peter Shumlin is cutting the numbers behind bars by diverting more nonviolent offenders to community supervision, the administration says. It's beefing up housing, education, job

**BEFORE YOU CAN GET ANYONE TO ACCEPT PRISON REFORM, YOU HAVE TO CONVINCE THEM THAT THE PEOPLE BEHIND BARS ARE WORTH CARING ABOUT.**

training and substance abuse treatment for would-be and former inmates. Still, hundreds are on waiting lists for addiction treatment, and about 200 prisoners who have served their time are still cooling their heels in jail because they can't find a place to live.

Besides being essentially inhumane, the criminal justice system is unjust. More than 10 percent of the state's prisoners are African American, although Africans Americans make up less than 2 percent of the state's population. A heavy "layer of discretion" from the street cop to the sentencing judge, says Appel, the system is more likely to stop, arrest and lock up blacks, and to deliver tougher sentences than whites receive for the same offenses.

Nationally, minorities represent 60 percent of people in jails and prisons, though they commit crimes at about the same rate as whites. Historians and legal scholars point out that these people were the consulates of America's colonialist tradition. Instead of educating or housing them, the state chose to control them.

If the prison system is the broken hub of a wheel, whose spokes are every ugly societal dysfunction — racism, cruelty, the neglect of the mentally ill and the unemployed — increasingly that wheel is greased by profit. Over the last 30 years, governments have been turning their superfluous bodies (including undocumented migrants) over to private corrections corporations for cut-rate warehousing and punishment. To keep the bodies coming, the prison industry lobbies for putting more people behind bars and keeping them there longer. It boosts the bottom line by sentencing on inmates' health, education, safety and sanity. Those conditions virtually guarantee return customers.

Between 400 and 500 of Vermont's 2160 full prisoners are held in

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Connecticut Corporation of America's Orwellian sounding *Love Adjustment Center (LAC)* in Kentucky, Ky. CCA's 30-year history is 50% with violence, negligence and corruption. Incidents at a now-closed Kentucky women's prison called it the "rape factory."

In 2004, when Vermont first transferred men to Kentucky, they noted because of substandard conditions and practices, vicious disciplinary practices. Conditions reportedly improved. Indeed, according to inmates' wives attorneys and prison volunteers I spoke with, Vermont prisoners prefer Kentucky to its state prisons. The commissary food is better (if you can afford it), weekend visits last all day (if your family can travel 950 miles), and the guards reportedly aren't prisoners' slaves. This last aspect isn't always beneficial. CCA is notoriously understaffed. Guards' absence — at least on duty, deliberately turned backs — enables sexual-on-the-rope, assault and even murder.

LAC has no rehabilitation programming except a limited-environment dog training course. And the men there are serving the longest sentences.

Prisoners call their years of tormenting "dead time." It's a good name for incarceration.

**Vermont House Judiciary Committee member Sam Whittoway** (Burlington) has introduced several bills that could push prison reform along. One would merge the state's ties with private corrections and ban all Vermont inmates in public facilities in state. Another would compel the state to reduce its prison population by 25 percent in three years. Either of these bills, if passed, would inherently accomplish the goal of the other and reconcile other urgent reforms, such as providing more education and mental health services.

Whittoway is also executive director of **Vermonters for Criminal Justice Reform**, which is part of **Nation Inside**, a new network that links local organizers, prisoners' families, artists and professionals who are challenging the prison-industrial complex.

Some of the campaigns that have joined **Nation Inside** pursue broad goals, declared in their names: the Campaign to End the New Jim Crow, Decarcerate Illinois.

Other movements are more focused. **Release Aging People in Prison** tries to do just that. The frail elderly are not a threat. The Campaign for Prison Phone Justice just won a big victory. The Federal Communications Commission dramatically reduced interstate prison

phone charges, which were running as high as a dollar a minute, plus hefty connection fees (profits collected by the prison).

Besides making life a lot easier for some of America's 2.2 million inmates, these campaigns show prisoners' faces and those of their mothers, lovers and children. This is essential, because before you can get anyone to accept reform, you have to convince them that the people behind bars are worth caring about.

The dates or so people, including myself, who attended a meeting of VJCR in Montpelier a couple of weeks ago agreed about this, too. We were a varied lot, from a career corrections officer with a Navy crewcut to a transgender clergywoman with a prison ministry. Yet we had them in common. We all knew somebody behind bars, and that makes us see everyone behind bars differently.

One woman at the meeting introduced herself as the wife of a prisoner in Kentucky. Goggling the husband, I learned he'd come home drunk and threatened to kill her; their daughter and the daughter's boyfriend to the boyfriend struggled to get the gun, the husband shot him, though not fatally. The woman visits her husband faithfully and has become a fervent advocate of prison reform. She struck me as rational and admirable.

The economic argument against incarceration — it's whether there's housing, education, treatment or preschool — goes only so far. After all, economics are the reason the DOJ is outsourcing. In 2009, CCA charged Vermont \$22,800 per "bed" less than half the in-state cost.

In the end, whether to rid a state of its incarcerated souls by locking them up is a moral question, made up of emotional questions. Such as: Why do we fear certain people? Should policy be driven by fear? Many criminals have spent their lives being punished, some of them by their own demons. Should we punish them more, even if that makes them worse, to satisfy our vengeance? Can we forgive them?

Can we agree to let Vermont's prisoners hold their kids and kiss their partners?

These "no-contact" rules may seem trivial. After all, touching someone you love is not written into any international covenant as a human right. Still, it is a human need.

If we cannot love our criminals, can we embrace them as humans? ☐

#### INFO

See **Prison** a monthly column by Jacob Lawrence. Visit a comment on this story? Contact [lawrence@newdaystoday.com](mailto:lawrence@newdaystoday.com)

7

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# Cold Hearted



For racers, winter might just be the best time to stoke competitive fires **BY SARAH TUFF**

**B**ack in the day, active Vermonters would hang up their skiis each winter, stash their best-race memories and retreat indoors for treadmill touring or tanning in its serious TV time. Today, however, a whole season's worth of races — ranging from running two miles through Putney for Valentine chocolate to snowshoeing 100 miles in Pittsfield for, well, bragging rights — complete the cold-weather calendar. Take your pick...and maybe peek in to peek. ☺



PHOTO: LARRY W. HALL

## Corporate Race League

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Be you didn't qualify for the Sochi 2014 Olympic Winter Games. So what? You can still channel your inner Lacey Vora or Bode Miller in this "beer league" of Alpine racing, wherein company teams fuel themselves through gates on Thursday nights all winter long.

[boltonvalley.com](http://boltonvalley.com)

## Race to the Cabin

**January 11, Stowe**

Each year, the *Stowe to the Cabin* is a family fun event. Find out if this 11K cross-country ski race, whose organizers mandate classic technique (the old lock-and-glide, versus skating or freestyle) will bring dry clothes up to the renowned cabin for participants. The \$28 entry fee may not cover hot chocolate, but it does get you a happier beverage at the Trapp Lager Brewery.

[stowefreely.com](http://stowefreely.com)

## Winter Death Race

**January 31, Pittsfield**

This event may sit in the same family tree as the Spartan Race and the summer triathlon Death Race, but it's on a distinct branch — imagine it as a grueling old great-aunt who aims to crush you. Think 4-plus hours on a completely unpredictable course, with obstacles designed to strain both bodies and minds, including sawing wood, performing hundreds of burpees and moving awkward objects up, down and around Anne Kane. And guess what? You get a \$100 to enter.

[youmayjoke.com](http://youmayjoke.com)

## Smugglers' Notch Primitive Biathlon

**January 25 and 26, Jeffersonville**

Olympic biathlon combines lightning-fast cross-country skiing on state-of-the-art set with shooting a 22-caliber rifle. All Smugglers' athletes use snowshoes and mountaineering rifles on a course about two miles long with four target stages, to compete for the Marilyn Davis Memorial Trophy. Race up with best party not newfangled.

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## Annual Paintball Biathlon

**January 26, Chittenden**

For anyone who wants to try biathlon but is wary of wielding a 22 — or a muzzle-loading rifle — this race is worth a shot. Held at the Mountain Top Inn & Resort every year since 2006 and featuring cross-country along with paintball games, it's a full-blown event that draws experienced teams from around New England but welcomes novices, too.

[mountaintoptown.com](http://mountaintoptown.com)

## Benson Polar Bear 8-Hour Obstacle Challenge

**February 1, Benson**

You could put in a solid day's work at the office. Or you could spend eight hours completing as many laps as possible on a five-mile course with more than 40 obstacles — 10-foot walls, monkey bars, haybales, barbed wire — in the mud, ice, sleet and snow. There's a team division as well as individual entries, and, to sweeten the deal, organizers set up a heated "party tent" with food and drink that's open all day to the "polar bears."

[shalehilladventure.com](http://shalehilladventure.com)

## Bolton Valley Snowshoe Shuffle 5K

**February 1, Bolton**

Snowed-out skiers sure this competition lets more of a sport than a shuffle. But snowshoeing, whether you welcome it Bolton Valley's Nordic Center too, solo or in teams. This fundraiser for the American Lung Association, and those who bring in the most dollars win six passes.

[boltonvalley.com](http://boltonvalley.com)



PHOTO: MICHAEL J. HARRIS

## Run to Chocolate

**February 13, Fairfax**

If your sweetest desire's pull through an Valentine's Day, you can get your own dose of chocolate at this two-mile run that starts and ends at Fairfax Free Academy Fair Ice. All the post-run goodies costen more.

[fairfaxfreeacademy.com](http://fairfaxfreeacademy.com)

## Stowe Derby

**February 23, Stowe**

Since 1945, courageous cross-country skiers have been hurtling — on sets of two tiny planks — 20 kilometers down the steep and winding Tull Road from the 1,990-foot summit of Mt. Mansfield toward the Stowe Community Church, Tull, Evans Dunes and fan course. But the oldest cross-country downhill race in the Green State is also a serious contest for some of the top athletes in Vermont and beyond. Kids ages 6 and up can take on the Derby Short Course of four kilometers.

[stowederby.com](http://stowederby.com)



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### Frigid Infection

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Teams of two or three tackle this 30-hour winter adventure race, which can feature everything from skiing uphill to the pre-dawn hours to hunting full packs across a river on a zip line to crossing frozen streams on snowshoes. Last year's effort at Bolton Valley resort paid off in a post-race meal at the Peaks, along with wine bags stuffed with KIMO socks and massage discounts.

Sign up for email updates at [gmsa.org/get\\_updates.shtml](http://gmsa.org/get_updates.shtml)

### Peak National Snowshoe Championship

#### March 1, Pittsfield

Staged by the same guys who renegade the Death Race, this event is a more approachable way to slough off winter-acquired calories. Choose among the 10K, half-marathon, marathon or 100-mile distance, and be prepared to snowshoe around a rugged, 4.5-mile loop with a 1,250 vertical in the Green Mountains. The rules? Don't eat the course, and don't leave.

[2014peaksnowshoe.eventbrite.com](http://2014peaksnowshoe.eventbrite.com)

### Catamount Trail Classic

#### March 9, Bolton

The race and backpacking club from Bolton Valley Resort to Thru Family Lodge has long been a classic winter expedition, and now the Catamount Trail Association has made it an official event. The First Annual Catamount Trail Classic will take place on that fabled stretch through the forest.

[catamounttrail.org](http://catamounttrail.org)

### 24 Hours of Stratton

#### March 15 to 16, Stratton Mountain

The premise is simple enough: From noon on Saturday until noon on Sunday, you ski (or ride) down and take the gondola back up, round and round, until darkness and distress set in. A spin-off of the glitzy 24 Hours of Aspen held in the '90s, Vermont's version saw some 325 skiers and riders rack up more than six million vertical feet in the first-ever 24 Hours of Stratton last winter. The event raised nearly \$175,000 for the Stratton Foundation. Since it's a 24-hour event — minimum six, maximum 12 — you don't have to stay on your feet for the full 24 hours.

[stratton.com](http://stratton.com)

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# Yell It on the Mountain

A Smuggs ski host talks lift lines and people pairing

BY PAUL HEINTZ



**W**hen I'm doing  
duty at Smugglers'  
Notch, I live in fear  
of Peter Gray. For  
the past two winters, the 41-year-  
old White resident has worked  
as "ski host" — or lift line gate-  
keeper — at the Jeffersonville  
mountain. It's his job to deter-  
mine in what order you board the  
the Ring or Madeline lifts — and  
with whom.

I live in fear of Gray because  
of his peculiar method of pairing  
up singles.

As you're waiting in line, he  
wells up to you, cup of coffee  
in hand, and quietly asks your  
name. He pauses a moment,  
looks up and down the columns  
of chairs, then shouts at the top  
of his lungs, "Who wants to ride  
with Paul?"

If you're lucky, someone  
quickly volunteers. If you're not,  
he shouts again, "Anyone? Does  
anyone want to ride with Paul?"

It's the height of embarrassment.  
Dozens of people are staring  
at you, wondering whether  
anybody will share a double with  
you.

Eventually, someone volun-  
teers. Gray asks his or her name  
and introduces you. Chills  
burst from the cold and the  
shame, you heard the lift, too  
embarrassed to speak to your  
newfound friend.

Seven Days decided to get to  
the bottom of what drives Gray,  
so I asked him a few questions  
about his wintertime noctions.

**SEVEN DAYS:** So what on  
earth is a ski host, other  
than someone who yells at  
people?

**PETER GRAY:** A ski host,  
pretty much, [describing] the  
bars organized and the ski  
tickets and makes sure that  
everybody has paid. It's making  
sure things run smoothly and  
efficiently.



MASSIMO/2013

**SD: Tell me about your strategy for pining on singles**

PG: First of all, I ask them what their name is. As I do it, I've got to be really careful. You know what I mean? Having this ironic ability to find people who are awkward, who are friendly. Of course, you've got a lot of people out there who are really really shy.

I ask what their name is. If her name is Jennifer, and his name is Brian — of course I'm putting looks like, "What do you want my name for?" You know? As they come out, I first say "Jennifer, this is Brian. Brian, this is Jennifer." And, of course, the other people find right into it, which just makes my job that much easier. "Cause they're being like, 'Wow, isn't that cute?' And I'll be like, 'Yep. Brian, you're going to have to take care of Jennifer, because I know that she likes long walks on the beach.' People are out there, they're having fun. They're sitting. They're not at work. They're on vacation."

At the beginning of last year — I'll never forget it — there was a single female. She was obviously there on vacation. And there was this other gentleman and he was talking me about the mountain. There again, I got their names. I introduced them. And they stood together all day long. So when I'm pining people up, it's pining people up, but it's also friendship.

**SD: No kidding?**

PG: Another time, somebody had lost their [GoPro] 360 video camera. Somebody gave me this camcorder and, in my inebriated wisdom, I turned it on. And I'm going down this line saying, "Is this your camera?" And I'm releasing every single person in line. I killed it up. It got to the point where there was no more room. It was an icy day and there were gentlemen that had ice all over their beards. And I've got this camcorder and I'm bringing it in close to their beards. I mean, look at this guy. Look at the muck! And the guy's just saying, "No face around, giving me the best possible video. And about 25 minutes after that, finally this guy comes up and says, 'That's my camera.' And I'm like, 'Are you sure?' And he's like, 'Yeah, that's my camera. I lost it up on Berking.' And I'm, like, 'You know, I've gotta see some kind of proof. And, sure enough, the glue stick that was at the bottom of the

camera matched exactly the glue stick on the top of his beard. So I said, 'I don't know if you're gonna be able to use your camcorder for the rest of the day, but I've sure got some great footage!'

**SD: I actually do remember that and I am in that footage.**

And I've got a lot of ice in my beard. For sure. OK, so let me ask you this: Is everybody as embarrassed as I am when you haul out their names?

PG: No.

**SD: No? Are you sure?**

PG: Not everybody is. But I would say 80 percent of the people are embarrassed. But I get laughter out of it, and that's what I enjoy the most. I get really bored when the lines are not going, when it's an off week end.

If it's not a holiday weekend, I get some equipment out of it, but I certainly don't get as much [out] of it. I got a full room. [That] makes my day pretty as long as I go on starting for half an hour. I go to Madonna's half an hour. I go to Madonna 1. And I will tell you, for an hour and a half of those antics and laughter, I get a 30-minute break and I'm good.

**SD: So you're the only asshole on the mountain prying for long lines then, huh?**

PG: You're the only asshole out there prying for long lines. You absolutely I really do enjoy it. But, as funny as it is, I put in for old instructor for this coming season, so I will not be calling out people's names or yanking the mouse.

**SD: Oh, man? Summer? So I'll be free from embarrassment this winter?**

PG: Yeah. You will be free of embarrassment. Unless I feel miserable. Then I'll be back on the line.

**SD: Well you yell at your students?**

PG: No, no, no. Because, as fun as it is to do this, when you're instructing, you know, you don't want to scare them. Because these people, you want to keep having them come back year after year. So learning how to do, that's scary on its own. It is one thing to have fun, make people laugh, embarrass a lot of people, but when you're a ski instructor, you don't want to embarrass people. You want them to have the best experience possible. ☺



Peter Grier

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# On the Slide

USA Luge seeks Vermont kids who like to go downhill fast

BY CHARLES DICHECKER



Even Haverham's kids, Junior National luge coach at University of Massachusetts at UMass Lowell, says in Burlington.

When the United States Luge Association brings its "Slider Search" clinics to Burlington this weekend, the association will enable the organization to diversify a sport that many Americans only hear about once every four years. But with its five mini-camps, USA Luge also hopes to scope out tomorrow's talent.

Developed in Switzerland in the late 1800s, the luge — not to be confused with bobsledding or skeleton — is a small sled that can hold one or two people lying on their backs. Using downcast pressure from their legs as well as handles inside the sled to steer, lugers slide first at first down an approximately 9000-foot-long ice track. In the sport's highest echelons, they do so at speeds approaching 80 miles per hour.

This weekend, they won't go nearly that fast. In three-hour sessions on October 12 and 13, USA Luge recruitment manager Fred Zinner and several junior lugers will instruct children between the ages of 9 and 12 in the basics of the sport. "Sliding clinics on Locust Street by Colchester Park, the clinics will educate in a chance for children to slide down a stretch of pavement on wheeled sleds, simulating the real deal."

If any participants show promise, USA Luge may then invite them to try out for the junior development team in Lake

Placid. That's the first step to eventually competing at the international level, says Gordy Sherer, marketing director for USA Luge. Sherer himself competed in three Winter Olympics and won a silver medal at the 1998 Nagano games.

"The Slider Search is a great opportunity to try something new. Beyond that, you get a free T-shirt," he says. "And

**IT'S A CHANCE TO OPEN  
THE DOOR TO WHAT COULD  
POTENTIALLY BE A TRIP  
TO THE OLYMPIC GAMES.**

GORDY SHERER

beyond that, it's a chance to open the door to what could potentially be a trip to the Olympic games."

That's not empty rhetoric: The Slider Searches are USA Luge's primary recruiting mechanism, Sherer explains. Eighty percent of the U.S. luge team at the Vancouver 2010 Winter Olympics, he points out, was recruited through the clinics, which the organization has run for 26 years.

But even if they've been a boon for USA Luge's numbers, Sherer admits that the clinics illustrate the challenge facing the niche sport, which must contend with more popular winter pastimes and has a limited legacy in this country. For the last 80 years, countries much closer to the sport's origins — Germany, Austria, Italy — have regularly taken home Olympic gold medals. Unlike the governments in those countries, the U.S. government provides no funding to its Olympic teams.

"It's not like hockey or skiing where there is already an existing structure of high school teams, leagues or clubs. We need to go out and recruit," Sherer explains.

"The other challenge is that we don't have a lot of facilities in which to train, so we have to go out and bring the sport to them. That's what the Slider Search is, a way to help us remedy the fact, or at least partially that we have a limited number of facilities."

The U.S. has only three luge tracks: two at the former Olympic facilities in Park City, Utah, and Lake Placid, N.Y., and one at a winter sports complex in Minsk, Belarus. The bobsled and skeleton also use the same stretches of ice.

A further challenge, explains former luge and Burlington business owner Cynthia Wright Hunsman (who will be blogging at the upcoming Sochi games



# Coming Ho-Ho-Home

A writer heads to southern Vermont's North Pole

BY ALICE LEVITT

In 2003, Vermonters had the opportunity to buy off what was left of Santa's Land. After 55 years of operation, the longtime owners of the Putney theme park had decided to close its doors.

The auction was canceled when an anonymous benefactor purchased the park, leading to speculation — and rumors in seven days, Ken Ford and cartoonist Tim Neumeier teamed up to visualize what would happen if Doc Peter Shuman bought Santa's Land and transformed it into "Snowland."

Really, very nearly got even stranger: Last summer, WWE wrestler and author Mark Foley, famous for his Christmas letter, admitted to fans on Reddit that he'd seriously considered purchasing Santa's Land. The only thing stopping him, said Foley, was his lack of confidence that he'd be able to take care of the park's animals while he was away on the road.

In the end, it was the local Billerica family, led by patriarch Lillian, which purchased the park and reopened it in the summer of 2013. "I am the mother of two boys and I hold fast to tradition and traditional family values," Billerica told seven days via email. She added that she'd been interested in buying Santa's Land for a while and jumped on the opportunity to take advantage of a grandfathered zoning clause the property would lose its status.

For this Winter Preview issue, we faced a tough quandary to visit Old Saint Nick at the 48-acre site, which is open every week through December 22. No matter that our party had no children, a delightfully lucky time was had by all.

On a recent Sunday afternoon, only a few other cars occupied Santa's parking lot, located just behind a storage warehouse of Ken Kringle perched on alphabet blocks with the letters "S" and "L."

The park dates back to 1937, when Jack Page of Newark, N.J., found the perfect pine grove in which to place his dream destination. A pioneering radio man, Page also had a special place in his heart for Christmas. In 1932, he had inaugurated New York news and talk station WJZ with the state's first broadcast on Christmas Day.

Not much has changed at Santa's Land since 1937, working it a time capsule of far more innocent days. But that innocence has its limits — Santa is, at his core, all about commercialism. To enter the park, families must pass teenage gatekeepers sporting Santa hats at the gift-shop cash



register. Admission is \$16, up from the original \$19 even but still a pittance. Kids younger than 3 enter free, as can military members and veterans.

The outdoor scene mostly focuses on toys, ready and Christmas ornaments and crèches, though it also offers some one-of-a-kind and handmade items from the Chasen People.

But shopping wasn't our mission. I tramped out of the store and onto the paved path toward the park entrance, where I encountered... a clown's grave?

Just off the main path, past a white picket fence lined with Christmas wreaths, sat the head of a clown with 300 eyes on a marshmallow in a silent scream. The spooky head was perched on a tree stump with flowers growing at its base. Perhaps it had been part of a trash can or carnival game in another life. Despite the eerie backdrop of a shimmering pond, this strange monument set the right dissonant tone for the show to follow.

Not far from where this Putney Pageant occurred lies lost, Happy Disney — a more appropriate reminder of the park's naive origins — sealed and sealed its arms before his fall. The old-movie scene was well preserved and appeared to have been recently repainted. (Lillian Billerica did not respond to our questions about the property's condition.)

The official entrance to Santa's Land was marked by a new-looking sign depicting a giant book, its pages open to the famous 1937 letter from Virginia (I'm not asking the editor of the *New York Sun* if there was a Santa Claus. His reply was republished, in full.) There is a well covering the unseen world which not the strongest man, nor even the wisest woman, could ever spot," minor Frances Phares Church assured the girl and her readers.

In the temporal space, Santa's Land beckoned, just past Santa's Sweetheart Bridge. A walk through the candy-colored

covered bridge revealed why it was advertised in such. In the intense dark, rows of trees offered a hint of January. A perverted wooden elf led us to the others, waiting to spy on known as figurines.

The first building in the village was the post office, once a cool-down area where kids could send letters to Santa, play with "quest toys" and read, according to signs left over from its active days. Now, however, the busy-mailing room was empty except for gardeners' knee pads lying the floor. A sign past outside warned parents, "Please remember you are responsible for your children. Please stay with them at all times — always." Apparently Santa expected parents to know enough not to let the kids come into the dark, unlit office.

While they didn't venture in, a group of kids we observed seemed infatuated by the outside of the building, which was lined with decorated windows. They even copied the one boarded over with a broken pane of frosted wood.



This was not the only evidence we encountered of Santa's Land's return to nature. Rotten leaves filled crannies provided for small children. Pine needles, seemingly from years of autumn, covered the roofs of buildings such as the elms' lodgings and Santa's Beneath Star Caves where exotic animals once spent their summers were now populated only by less exotic weeds.

My companion on the trip would later tell me that thinking about the park made him sad. I found it overly beautiful, like *Ozymandias*<sup>1</sup> shattered monument from Santa, it seemed, is not (casual).

But enough dreary philosophy — we still had goats to pet. For now, Santa's Land was home to "the Goat Girls" — Emma, Willow, Sandy, Phoenix, Mary and Blossom — all loaned from Hillman Farm in Colrain, Mass. The ladies were as fine spears, eager for a good petting even more than a snack, and were uncommonly friendly and gentle, as if they'd been raised specifically to delight children.

Up the path, we encountered some of those kids. The family that had enjoyed the post-office museum was now relaxing in the playground, head with animal paddocks. The crows themselves were mostly no-shows, perhaps gone back to the real North Pole for the winter.

But an area marked as our, looking every bit the veterinarian at *Mail us our Yarns* enclosed made me eye. I watched the animals from yellow eyes from my seat on a spring, truck-shaped toy while my partner tried to balance his adult frame on a pine cone metal handle.

Grown-ups that we are, it was still a thrill to enter Santa's home. Inside, an elderly man rested in his throne, inches away from a electric chair. "I don't want to tell you, so I'll sit on the arm of the chair instead of your legs," I told him as I peered for a portrait.

When actual children made their way to Santa's lair, I heard him offering them candy and asking them what they wanted for Christmas — favors with which he hadn't been honored. I begged civil rights attorney Gloria Allred to petition for my calling

After a conversation with some published gypsies who chose not to believe their off-style home, and a pair of photographs (but elderly flames, we were pitched I learned more, my companion a *Beer Cola*. For an extra \$3, the drinks came on a "Santa Sippers" a red plastic bottle shaped like Santa. We didn't shell out, but the young goats man doing our barista labials and burgers and he'd noticed me eyeing the bottles and offered one for free. Now, that's Christmas spirit.

The same good nature seemed pervasive among the Santa's Land staff. The young man running the rides — which include a vintage Thelma carousel — talked with each group about what brought them to Santa's Land, and took care stopping small children safely onto the bopping horses.

I would have liked to make a trip down the Iceberg Slide, eternal home to a very cute 1990s rendering of a giant white mouse that was surrounded by yellow police tape. Maybe that's where the clove had

Instead, we mounted potato sacks and did down the polished pink "Alpine" slide. We could have done it all day, especially since we couldn't board the petrified-oak train, which didn't seem to be running. But the we were still animals to be seen — usually a trio of very exorable *dinghies* and a herd of yellow deer.

We ended our day in the silence of the Deer Farm. The muskiness were wary of us, so we gave them their space. We enjoyed their presence from a distance and soaked in the stillness of nature reclaimed.

Will the Alpine-ketch houses of Santa's Land be restored? Perhaps in time. But in its current state, paragon of elements seen and old, living and dead, Santa's Land has a magic all its own. There, children, adults and deer can all run free (or relatively so) beneath the veil of the "winter world." ☺

**INFO**  
 Santa's Land: 635 Benbow Falls Road, Putney  
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# Rare Air

Haystack Mountain has been resurrected — as a private ski area

BY CORIN HIRSCH

**R**es Finney goes upward at the churchk that stretches up a hill behind the Hermitage Inn in West Dover, the newest addition to the grounds of this 19th-century farmhouse-turned-inn. A half-mile above our heads, its upper terraces disappear over a ridge. "We're pretty self-contained," he says. "This is our little slice of heaven."

With only 35 rooms in the inn, there's never a line for this hill, which opens its charms to the base of four more. And 16 trails, which skiers also have mostly to themselves.

"We've all become accustomed to the skiing in Vermont — the waiting in line, the crowded slopes. You can't find a seat for lunch. It's become so much a part of the experience that they don't think of anything better," says Finney, whose goal is to convince people to use this serene yet extraordinary. "Here, one can have perfect conditions all day."

Two years ago the place they're looking at — Haystack Mountain Ski Area — was reborn in the Hermitage Club at Haystack Mountain. A consortium of investors led by Finney's boss, entrepreneur Jim Barnes, are sifting millions of dollars into turning it into a sprawling, sumptuous private ski area, Vermont's first.

When Finney, the Hermitage Club's vice president for membership development, calls it "a very special, unique place," it sounds less like a hard sell and more like reality, at least in light of the group's plans. These include hundreds of new residences — with starting prices around \$600,000 — a lodge, hotel, restaurant, club, bubble bath, skating rink and tubing chute. And then there's the 70,000-square-foot base lodge with two restaurants, a gym, spa, hot pool, salon and private movie theater.

Through the base lodge is still just a concrete slab, it hasn't materialized in the 200 people who have so far pledged down \$45,000 for a family membership, or \$40,000 to become an individual member.

It's a fact that will excite many in southern Vermont, who still remember snowing their way down hills of Haystack Mountain Ski Area — at least, when it was open, which was less and less often as time went by. Though it shows the most mountain in Mount Snow region, Haystack was always caught between ambitious visions and financial troubles. When it opened just before Christmas in 1984, its marketing slogan was "Be Haystack before anyone



Photo: © Haystack Ski Area

else does." Haystack intended to position itself as Mount Snow's more upscale sister. The base lodge had a wine-and-cheese shop and a cocktail lounge, and a French restaurant was planned for the summit lodge — one that would be served by a gourmet chef.

Both the summit lodge and gondola were never built. In 1990, the mountain changed hands for the first of many times. Snowmaking arrived here in 1972, but a few winter winters took their toll and the area closed in 1981. Local officials banded together to reopen it three years later, and both trails and skiable area increased dramatically. By 1981, though, Haystack was bankrupt again.

In 1994, the company that owned Mount Snow bought its "sister" area, but eventually cut operating hours to weekends and holidays. Finally, in 1995, the Stevens Slope Company sold the place to a development company called Tyngsboro Ridge with the stipulation that it would become a private ski club. At the time, Haystack had four lifts and 42 trails, and investors talked about how they would spend \$450 million

**THOUGH BARNES' PLANS ARE AMBITIOUS, THEY SEEM TO BE MEETING WITH APPROVAL IN THE PLANNING AND ZONING BOARDS OF BOTH WILMINGTON AND DOVER.**

on a series of developments and improvements.

Membership sales were slow. Then came the crash of 2008. The mountain opened briefly for skiing in December 2008 but quickly closed again.

In the meantime, Connecticut resident Barnes — who had built his fortune as a waste and recycling management company named Oakleaf — purchased the nearby Hermitage Inn in 2007. As the Tyngsboro Ridge project faltered, Barnes bought both the mountain and its golf course in 2011, for the relatively small of \$6.5 million. Barnes had one lift up and running for the 2012 winter but 30 new members by the end of that season, and began developing plans for a complex of Vermont's cabins and houses scattered in various places throughout the upper and lower portions of the mountain.

"This project lifts all the boats to the rising tide," Barnes and a few weeks ago so he presented his plans to the public in nearby Wilmington. He said the club had already created 65 jobs, with 100 or so more to be added. "We believe it, we see it

when members come up here and buy furniture, automobiles, shoes, clothing, [and] are going to local restaurants."

Finney was working to a vice president with Hedges when Barnes tapped him to come and work with him. "You hear Jim talk about this and you drink the Kool-Aid," he says. Soon, he was making the trek from his home in central Connecticut to work potential members at the inn, running them up to its peak on a fiducio to drink in the views. Finney also began ping-ponging around the entire weekend, to even mid-cocktail parties in Nantuxet, Martha's Vineyard, Sag Harbor, Newport, R.I. and towns further afield, with his exclusive message of finding "once in-a-lifetime experiences."

At a price, of course. In addition to the initiation fee, members will still pay \$1500 to \$2000 more each year in dues, and even more — from \$25,000 to \$75,000 — if they buy a home here. "If you love it, just. If you don't, don't," Finney says simply, though he concedes potential members to decide soon. The initiation fee is climbing incrementally, "and eventually will be in the six figures," he says. "People who share our vision and trust in us will now get a spectacular value."

That vision seems to keep growing. This spring Barnes purchased the nearby Mount Snow airport, renaming it the Deerfield Valley Airport and drawing up plans to improve, extend and widen its runways to accommodate private jets that might arrive from New York, New Jersey and southern Connecticut. "There's an unmet need for storage out here in Wilmington, Delaware in Baltimore, in DC," says Finney. "It's a 90-minute flight from Wilmington [to West Dover]. And if you drive, there's some frustration with VA north on a Friday night."

(Coincidentally or not, Richard Stettin, the founder and president of NetScout, is one of the club's earliest members.)

The club's lead attendees Dover and Wilmington, Vt., and though Barnes' plans are ambitious. They seem to be meeting with approval in the planning and zoning boards of both towns. In Wilmington, 40 percent of the landowners are from out of state," notes Alex Herreck, the town's zoning administrator, and they've historically always been a part of the area.

Dave Corbin, zoning administrator for the town of Dover, puts it this way: "We've always been a resort area, and we realize it's







Though private ski mountains may seem to be the height of exclusivity, they are scattered several North America, from the Yellowstone Club in Montana to a few in Ontario. "It's a hard shot come and go," says Michael Barry, president of the National Ski Areas Association. "Windham Ski Resort [in New York's Catskill Mountains] was a private ski club when I was a kid growing up in Dutchess County," he recalls.

Barry calls *Alpine alone* "a capital-intensive industry" and it's lack of capital that can sink a mountain such as Hapstock, or even Mount Ascutney. So a well-funded private club might be the mountain's golden ticket.

"There are two reasons why ski areas in the last 15 years or 20 years have disappeared," Barry says. "One, they never should have been there in the first place. Two, the mountain didn't lend itself to development."

You also need to have superb transportation and good snowmaking to be successful."

Despite reports of unpredictable winters, ski-area visits are up to a near-record high of 52 million visits per year nationwide — and 4.5 million of those happen in Vermont each winter, according to Parker Riddle, head of the Vermont Ski Areas Association. In fact, last winter was the second best season on record.

"Back in the '80s, when the ski areas were coming into full force, it was not unusual for [snow] to not open until after Christmas," says Riddle. "It's what triggered and inspired the movement to snowmaking, to increase the length of the season."

When it comes to snowmaking, the Hapstock Club is not missing around. Snowmakers lie in wait all over the property. "They're spending a lot of money

That's great for the local economy, and great for them. We wish them success in that endeavor," says Riddle. "In the more metro market of New York, New Jersey and Connecticut, there is the wealth there that can afford this. Some people pay the same amount at a private golf course, and here they'll have a whole mountain to themselves."

Yet Riddle bristles slightly at the idea that Vermont ski slopes are so crowded, skiers need to find refuge at a private mountain. "We get 4.5 million skier visits a year, and we have more than enough terrain to accommodate well in excess of 4.5 million," he says. "Sometimes their only challenge is finding parking capacity. Sometimes, there's literally no place to put more cars."

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# Crime and Punishment

Theater review: Goldberg & Campbell, *Sacred + Profane*

BY ERIC ECKILSEN

**S**acred + Profane is the title of Green Candle Theatre Company's current show, a pair of one-act by local playwrights Maury Campbell and Stephen Goldberg. Which is which? Campbell's considerable accomplishments may not quite have rendered her "sacred," but she is highly regarded for skillful craftwork both as a writer and a director. By contrast, Goldberg's reputation for populating his tales of dysfunction and degradation with head-buck, foul-mouthed characters might encourage us to identify him with the "profane." Yet he, like Campbell, is as close as one can come to "sacred" in the local theater community: a respected dramatist who has long enjoyed the loyal support of some of the area's most talented players.

As we watch the two original plays unfold, it becomes clear that the show's *Sacred + Profane* subtitle is more of a critical lens through which to experience, and reflect on them than a way to categorize them. Some of their characters find spiritual comfort ground in sexual moments, others exhibit a distinctly earthly self-interest. Invoking the "sacred and profane" dichotomy also evokes comparisons and contrasts between these two plays from two playwrights whose bodies of work could not be more different.

Campbell's "Cleaning Day" opens the evening as delicately as the glow of a lamp in an old Vermont farmhouse. The action begins in a suspended limbo, played by Tracey Girlich, recovers a young woman visiting Jenny, played by Gretchen MacPhail, Jenny's assistant hospitality, and Jenny's brusque refusal to be treated as a guest, set the tone for a curious relationship that develops over the course of the story. Jenny could be a judge come to look at a room for rent; lens could be a lonely widow seeking for human contact. In fact, we soon learn that Jenny has come to clean the mess where John's husband shot himself to day or so earlier.

"Cleaning Day" draws its central dramatic tension from the strong implication that something is missing from Jenny's story of the outside. Jenny picks up on inconsistencies but, at first, chooses to ignore them. As the story unfolds, however, her indifference becomes a more active avoidance of getting into it with lens, for reasons that create a satisfying surprise to the play's resolution.

Girlich and MacPhail converse the story skillfully, conjuring believable chemistry



Left: Campbell, Auh; Maury Ben Ash, Alex Auh

**THE SHOW'S "SACRED + PROFANE" SUBTITLE IS MORE OF A CRITICAL LENS THROUGH WHICH TO EXPERIENCE AND REFLECT ON THEM THAN A WAY TO CATEGORIZE THEM.**

between two characters with more in common than first meets the eye. The play's dramatic situation suggests they should remain distant, which makes lens's welcoming overtures a source of friction. Girlich turns in a restrained performance, pulling up short of the stereotype of being stoicism-stunned as her mind to reveal, instead, intriguing glimpses of something weighing heavily on her mind and heart. MacPhail plays the standoffish cleaner with a balance of gloom and amnesia. Here is a more reticent character, and MacPhail delivers her direct but emotional notes with confidence and nuance.

Nevertheless, in a gutsy premise, "Cleaning Day" is a relatively quiet tale from beginning to end — too quiet in spots. Here and there, the mystery of the play dissolves as lens and Jenny struggle to establish a bond. Campbell may have missed an opportunity to twist the latter script or her direction, to intricately fold presence of the deceased and prevent this from settling on her one-room house.

Still, "Cleaning Day" grips us toward its chance and into its most compelling studies at the end. The play resolves itself with emotional notes

perfectly in tune with what has come before. Like the doll-like Kady Winice, Kady plays a part that adorns the piece, the play's closing moments seem like single legs pressed gently and allowed to fold in silence.

Steve that metacritical piece draws a fight of steam, and the sound it makes when it hits the landing would be fitting accompaniment for Goldberg's "Don and Tom." The play opens with Tom played with wide-eyed, post-traumatic stress by Alex Doner, running through a best list of the abuses he suffered at the hands of his parents. His strange prison jumpcut implies where all this led him. Ben Ash and Girlich play Tom's worried parents in moments of aliveness from his youth. They're a leatherneck pair, depicted in broad strokes of despatchery.

Early scenes alternate Tom's story with glimpses of Don, played by Aaron Mast, also in an orange jumpsuit, sitting chained on a pedestal at upstage right. He stands and walks downstage to make a final statement, an innocence plea, before an unruly judge. When we see him a few scenes later, his chains are off, and he and Tom are off-miles.

What ensues are scenes in which Don and Tom, two individuals damaged beyond any hope of rehabilitation, serve in their criminal capacity. Or maybe not is a better word, as Doner and Mast bring kinetic energy to their roles. Mast, who cuts a tall, muscular figure, uses his physical size in menacing effect, even when he's being nice to Tom. Doner's Tom tends to worry away wanting nothing as to do with his new room, when he seems to view as just another person likely to do him harm.

Doner's and Mast's performances are the notable strengths in this play. They're skilled physical actors who energize Goldberg's solid direction. They're at a disadvantage, though — is in the audience — in having been given lines that push a darkly comic absurdity to the fringes of nonsense. Doner's Tom literally speaks nonsense from time to time — for instance, when he's evoked by a doctor played by Peter Kropf.

In his own admission, Goldberg is less interested in whether audiences share his sense of his plays' meaning than in encouraging them to find meanings of their own. What "Don and Tom" is saying defies easy description — as is the case with many plays in the theater's substantial body of work.

Goldberg's signature approach to plot — loose, sometimes nonlinear events featuring discussing, combative dialogue — can give his plays a rough, almost unpolished feel. One could also contend that the author is also an accomplished play trumpet player: "Don and Tom" is classic Goldberg — open to interpretation and excited by the dramatic equivalent of blaring trumpet notes, discordant riffs and the sound that just makes when gutted through a brass instrument's water key.

In this sense, "Don and Tom" is the stronger candidate for the "profane" label, concerning, as it does, individuals who never transcend their self-interest. It has a slightly alienating effect on its audience, while Campbell's "Cleaning Day" is more accessible. Campbell's characters succeed, where Goldberg's fail, in finding a kind of connection. **D**

## INFO

Goldberg & Campbell, *Sacred + Profane*, one-act plays and one-act musicals at Green Candle Theatre Company, Stephen Goldberg, producer by Green Candle Theatre Company, October 8 to 12 at 7 p.m. at 225 Center for the Deaf Arts, Burlington. \$10. Offshoot.com

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# The Burden of Proof

Theater review: *Twelve Angry Men*

BY ALEX BROWN

In Northern Stage's production of *Twelve Angry Men*, an accomplished cast demonstrates how a live stage version of the well-known film can crackle with tension. The jury room setting and the search for a life-or-death verdict prove timeless in this immediate production.

Already weary from a hot day and a long trial, 12 jurors convene to determine whether an 18-year-old defendant killed his father in 1954, and the death penalty is mandatory. When they begin deliberations, all but one think it's obvious the defendant is guilty. But Juror No. 8 hesitates. He asks the others to pause and review the evidence, he asks them to be sure.

The craftsmanship of the play is evident at each point of the case blossoms into complexity on conviction. We in the audience hear the facts and initially draw the same conclusions that point to the defendant's guilt. But, as the jurors examine the details, subtleties and contradictions emerge.

Reginald Rose wrote *Twelve Angry Men* as a television drama, inspired by his own time on a jury. The play is an intense character study in which we never learn many personal details about the jurors, even their names. Instead, we go by appearances and minor facts, plus a few irrelevant statements, to draw conclusions about the characters. That paradox of being so certain but knowing so little about the subjects is a vivid parallel to what the legal system reveals and conceals in the course of a trial.

It's also a study for remarkable drama. The confined space of a jury room, the intersection of oral arguments and the momentous decision they must make all converge to reveal the essence of the drama.

*Twelve Angry Men* explores what it means for a defendant to "look guilty" while dissecting how each of the characters holds to it. As they judge the unseen defendant, we're judging them.

Director Michael Morrison upes the stakes with contrived-but exciting that badly plays a racist served in the mouth of an African American actor and helps us testing our assumptions about characters portrayed by actors of different races and ethnicities.

This is a courtroom drama, but it's about the burden of proof, not unerring law. The conflict lies in balancing logic with emotion and truth with



Left: Keith Hamilton Cobb, Alex Brown, James Horton. Above: Alex Brown

preconceptions. As the debate shifts from polite disagreement to angry confrontation, the play demonstrates how each juror views the facts through the lens of personal experience.

Morrison gets outstanding performances from a talented professional cast. With a large playing space, he uses physical movement to convey relationships and personalities as the characters move to and from the table, confronting or reinforcing Morrison's subtle tensions are not merely handsome compositions but are rooted in storytelling. At times Morrison conveys heavy stillness, with the weight of the decision pressing down on the group, in other moments he unleashes confrontations in which characters must reveal not only their conclusions but their identities.

Morrison sets each juror in the complex web of words ticking that the actors produce, conversation that unravels mystery. Each juror moves through a spectrum of emotions, but the ensemble works together with easy autonomy that conceals the craft beneath.

James Horton conveys calm integrity as Juror No. 8, a wise choice that makes the production a study of humanity instead of a rule-tipping post-knowledge crisis lesson. Horton is engaged with the other jurors that he never becomes a silent

pillar of rectitude. That's why they listen to him, that's why we do.

Juror No. 6, played by Christian Kohn, begins as life-of-the-party social glue but devolves into a fully Kohn captures his bravado, then deftly conveys the wound this man is nursing. Morrison sets up his breakdown scene with Kohn facing the rest of the jury, his back to it. The visual coup works because Kohn has developed the character so well that we can watch the reaction he receives while imagining the pain on his face.

Keith Hamilton Cobb plays Juror No. 10, the bigot whose shameless interest in a guilty verdict grows ugly. Cobb handles the role with such brutal subtlety that we see how his racism paralyzes him.

The cast members interact with precision, conveying the sharp surprises of the play with gritty realism. The tension mounts because the characters are richly portrayed, without the shelter of histrionics.

Bill Clark's set design contains small and scrupulous details of a municipal jury

room in a space that's seating enough to evoke proper awe for the proceedings. It's a neat trick in itself, but focus on the question: fluorescent lights to the majority of a table seating 12.

Costume by Allison Crutchfield conveys a '50s style without melodrama by matching the garments of the time. By matching the temperature to the mood, she creates an environment of post-war fashion. Crutchfield also is conscientious about the play while acknowledging the period.

If you classify these 12 men by their dress and the secret facts about them, you're using your own biases to draw conclusions. This play reminds us how to look deeper, how to ask, "Are you sure?"

**THE CONFLICT LIES IN BALANCING LOGIC WITH EMOTION AND TRUTH WITH PRECONCEPTIONS.**

## INFO

*Twelve Angry Men* by Reginald Rose. Stage version by Sherman L. Segal. Directed by Michael Morrison. Produced by Northern Stage. Tuesdays through Saturdays, through October 30 7:30 p.m. Thursdays and 2 p.m. Saturdays at 5 p.m. at Giggles Grove House. White Street Junction. 010-60 northernstage.org

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# Endless Summer

A hydroponic farm makes Vermont winters tastier

BY ALICE LEVITT

Long winters have always been the bête noire of Vermont farmers and foodies alike. But what if there were a way to cheat the dreary days and improve the quality of the produce in the process? Dave Hartsborn of Watfield thinks he's found it.

Hartsborn and his partners, John and Ted Parr, own Green Mountain Harvest Hydroponics. It's not the first Vermont farm to produce winter greens—several, including Pete's Greens in Craftsbury, have found success in that endeavor. But Hartsborn and the Parris bring it a step further using a modern take on an ancient technique.

Last spring, GMMH delivered its first crops of lettuce, basil and kale. The preliminary greenhouse, purchased from a defunct flower company in Denver, is the first of eight. Hartsborn's two-year plan includes expanding to grow tomatoes, peppers and cucumbers, then strawberries and melons. Local season-time fruits you found? Hartsborn thinks that is just a few years that notion won't seem utopian anymore.

Hydroponic agriculture isn't a new concept. Archaeologists believe that the Hanging Gardens of Babylon attained their status as one of the seven wonders of the ancient world with the help of a soil-free growing system in which a few inches of water soaked fish filings. Taking a cue from Egyptian pharaohs, Roman emperor Tiberius had cucumbers and tomatoes grown far him through the winter using the same method, in greenhouses referred to as "transapant stoves." In the Americas, ancient Aztecs thrived on the harvest of floating gardens constructed on reed rafts, called chinampas.

Still, when seasons meander "hydroponics" the modern mind is more likely to jump to illicit pot growing or to



Dave Hartsborn

fit and tomatoes due to a wide range of culinary crops. Google "green mountain harvest" and the top result is a medical marijuana company in Colorado. Hartsborn says that if the law is legal-ized, he'll consider expanding into that business himself.

For now, however, Hartsborn—who owns Hartsborn Certified Organic Farm and Hartsborn's Farm Stand & Music Sugar House, both in Watfield—is focusing on what he knows. That's supplying food to markets, restaurants and schools.

Paul Morris, the executive chef at Harwood Union High School in Marshtown, has long purchased

Hartsborn's veggies. He recalls the farmer first mentioning the idea of a hydroponic farm three years ago. "He had this big plan for a greenhouse and was really interested in what schools would need, and we talked about some of the volumes we were using for lettuce," says Morris, who heads food service for the whole school district.

In the meantime, Hartsborn and his lifelong friends the Parris (Ted Parr is the company's only full-time employee) decided to make good on their long-term goal of starting a hydroponic farm and scored a loan from the Vermont Economic Development Authority.

Hartsborn kept his progress quiet until he showed up at Morris' kitchen last May with hydroponically grown basil, red- and green-leaf lettuces and tomatoes. The last lettuce is of particular value to schools, because its nutrition profile allows it to be substituted as a protein. Romaine is also rich in vitamins C, B and K, Hartsborn adds.

Since hydroponically grown plants remain alive, complete with tap roots, after they're picked, they stay fresh longer than conventionally farmed produce. Still, Morris usually uses what he gets right away. In August, the chef and

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# SIDEdishes

BY COEN HIRSCH &amp; ALICE LEVITT

## Entrées and Exits

**BLISS COMES TO BURLINGTON**  
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 Back in August, we shared a slice from **JAY CARNOIE** and **CHUCK DELAMATERE**. They asked the public to help them name the new restaurant they plan to open in the **MALIBU CITY MARKET** in **BURLINGTON**. After receiving more than 100 entries, the men who also own **HOTEL VERMONT** have made a choice.

The seafood restaurant, run by chef **DAVID FREEMAN**, will be called **ALMA**. That the promised 1500 reward went to the party who came up with that moniker. Despite heavyweight contenders from the general public, including *Cocleus* and *Flurba*, Carnoie says the

word only float, is expected to wrap up in January.

Last week, **FRANK TLOUHAK** and **SHILL** said "hello" to **Stewie**. Co-owner **AMAR PRINCE** says he and partner **JOSH BERRY** are "in a legal situation" with the building's owners.

They plan to move operations to a space on **Stewie's Mountain Road** once they are disenchanted. "Chief Josh and Jack are not gonna let it get us down," Prince says. "We'll start something else — we're not quitting."

Though the restaurants hope to return to feeding *Stewie* soon, Prince notes, they won't do so as *Frisk's*. Will their new restaurant be *Musique*? "I kinda doubt it," he says.

— A. L.

## Finally! Right?

**HEN OF THE WOOD CREDS IN BURLINGTON**  
 On Wednesday, October 9, **HEN OF THE WOOD BURLINGTON** opens its doors to the public. Of course, back in 2003, we wrote that *hen* day would arrive in April. So what happened?

"The new construction collaboration with the hotel was a big project for them and a big project for us," explains **HOTW** executive chef and co-owner **DAVID FREEMAN**. "You lose a week, it actually ends up being a month. Most things you know, we're six months behind." Still, *Wendie* says the delays left his team stronger and better prepared for success.

At a soft opening last Sunday, the abbreviated bar menu was headed with the words "Finally! Right?" And the crowd seemed to be in agreement.

**Wendie** and co-owner **FRANK TLOUHAK** say the 95-seat restaurant was completely full that night and the preceding one from 5 p.m. until nearly 10 p.m.

Since chef **AMAR PRINCE** shared sweet and smoky Southern bites for guests while chef de cuisine **JORDAN WOOD** prepared small bites, including smoked blackfish toast and truffle squash fritters. Both dishes will likely be on the opening menu.

Besides chicken plate with cedar ash and onion jam, starters included panko-fish crispies and the classic Hen of the Wood mushroom toast.

**FRANK TLOUHAK** rabbit leg and loin with buttered celery root and roasted *dagfish* with beets and beans and baby fennel numbered among the entrees. A new staff addition, **CAROL HARRIS**, branches whole animals for the restaurant. Everything will be touched by fire, whether in the wood-fired grill or in the oven. The latter is manned by **PAUL LINK**, most recently executive chef at **BELLEGRUE**.

**HARRIS**

The new dinner team also includes **ANDREW GARDENHAGH**, former pastry chef at New York's prestigious *Fig & Olive*. He's been with the **HOTW** family for nearly a year and provides desserts to the Burlington and original *Wendie* locations, as well as chocolates to local Vermont guests. Early start-upmen at the Burlington restaurant include an open cake with shelled orange layers in maple-rum syrup, and a Little Swarts plate dotted with treats such as "pome needles" chocolate, pines de fruits and maple fudge.

While **HOTW** now serves dinner each night from 5 to 10 p.m., the bar scene starts at 4 p.m. and doesn't stop rocking until 1 a.m. The bar staff includes **CHRISTOPHER MALONEY**, formerly of **BELLEGRUE TAPERY**, who was featured in *Esquire* magazine last year. His drinks include uncommon interpretations of the magic and rum and Coke. Welcome to Burlington, Hen of the Wood.

— A. L.



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Concept design for the dining room at Hen of the Wood.

winning name also came from **Ben Duxson**, Nancy Rubin and Keith Nelson — the restaurant's design team at **Truett Callen Interiors**. The money went to a hotel employee on maternity leave.

Caring says that, by adding *Hen of the Wood* to *Hotel Vermont*, he hopes to round out "a food scene with great and varied options for our community." The five team will soon start with **STRAW HONEY OF WOOD MOUNTAIN** to discuss seasonal offerings and ensure conceptual synergy. Construction, which entails adding an anteropony, structural chandeliers and a

## Forgotten Fruit

**TWO REGIONAL COUNTY HISTORICAL MAPS LIST APPLES — AND START A CIDER COMPANY**

When they first settled in New England centuries ago, early Yankees planted acres of apple trees — but they weren't necessarily for eating. Third order was a dietary staple, on hand from breakfast to bedtime.

Like many locals, **COURTNEY** and **DAVID DOLANOW** of *Shade* have noticed those seemingly forgotten apple trees in fields and woods, laden with unknown varieties. This year, the pair — who have serried

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## Endless Summer

last year made 50 pounds of Hartshorn's salad into pots the day it arrived. They keep the stock in the freezer to use in pasta, salads and all-local turkey sandwiches featuring GMH's lettuce, Cabot cheddar and Red Hen Baking Company bread.

Hartshorn's lettuce also finds its way daily onto Harvard Union's salad bar and into tossed salads. Morris says he eagerly awaits seeing Hartshorn walk through the door with his lettuce in January — not just because he'll have a fresh, local harvest but because the farmer is a Harvard alum. Morris hopes his project will inspire the students.

Hartshorn and the Firm had to hit the books themselves to figure out how to make their farm work. And they made major investments. Unlike the pulley structure that powered the hanging gardens, a computer system regulates the watering of GMH's plants. The \$300,000 setup ensures that 57 gallons of water are recycled through all 10,000 plants in 10-day slots each minute.

Before long, the team hope to run the greenhouse more economically by powering it with biomass from the Firm's broodstock houses, Farm Trees & Landscaping Services. There's a debate among farmers over whether hydroponic agriculture is indeed "greener" than simply trucking food north from warmer climates, but GMH lives and dies by the ideal that local is best.

Greenhouse, which may also include solar panels, would help the impressively clean operation. The bright-white greenhouse resembles a film set of a verdant field with its soaring ceilings and apparently never-ending view of growing greens. And, just like a Hollywood product, GMH has had hefty start-up costs — a half-million dollars.

The greenhouse is raised just above water height, the better to give the farmer a detailed view as it grows. A close look at the back wall reveals a constant drip of water that helps cool and aerates the roots, giving the suspension of a mist rainforest.

As Hartshorn and partner Amy Tadokoro walk through the quarter-acre building, at its pleasant, temperature-controlled 75 degrees, he points out the faint seedlings sprouting in beds of rock wool. "If you stare at them long enough, you eventually see them breaking out [at their clay shells] like a chicken," he says of the plastic rapid growth.

Unlike the lettuce Hartshorn grows outdoors at his other farms, these take as few as five weeks to mature. Smaller



FIELD LETTUCE  
IS MORE RUSTIC.  
THESE GUYS IN HERE ARE BABIED,  
SO THEY'RE SO TENDER.

DAVE HARTSHORN

salad greens are ready to pick in three or four weeks.

The technology yields the firm not just enough lettuce to supply its clients through the cold months, but a glut. As Hartshorn puts it, "As soon as I take one out and package it, that tray needs to be filled with another plant." There are 9000 [plants] looking for places to go as soon as you pick it. We need to sell a lot of lettuce."

And the company is well on its way. Besides Harvard, GMH supplies Peoples Academy in Merriamville and cultivates company beds. Though Hartshorn describes his uncommonly sweet product as "a gourmet lettuce," chefs at restaurants of all stripes have begun to purchase it, including



More food after the  
classifieds section PAGE 48



# SIDEDISHES

CONTINUED FROM PAGE 47

homebased and orchard shop between them — have been picking the apples from old trees and documenting them for an audience called the **use before you eat**.

"This is one of the best places in the world to grow apples. We've identified 100 individual trees so far, and found some incredible [apples]," says Davis, who is partnering with **THE HILL AND DAVIDS** on the project. "We found one in particular that tastes very much like lemonsade."

Davis and Delgove, who are raising funds via Kickstarter, hope to propagate the most "promising" apples and eventually release a cider called 1840 pressed from that fruit. Their aim is to "raise awareness of the wealth of excellent cider

apples there are in the state," Davis adds. The work also dovetails with Davis and Delgove's commercial venture, **WATERLOO CIDER**, set to launch with two European ciders, their first will eventually include ciders from the trees they're planting now.

When they started, Shadblow, the pair realized that the kind of fruit they wanted didn't yet exist in bulk in the U.S., so they combed England, France and Spain to locate "full-forward, complex" ciders. Their first cider, from award-winning English cidermakers Simon and Harriet Day in the Hereford, local with what Davis calls "harvey, snarly and boney" notes. The second cider — an

unfiltered, wild-year variety from Spain's **Rangue** country — will be called the **Rangue** and "has a really interesting malicousness," Davis says. Shadblow is named for a vineyard located just west of Shadblow, where the company is based.

The two ciders will initially be sold "on a very limited release" to restaurants in Vermont, Boston and New York, Davis says; bottles may follow later, depending on consumer response. "We're not sure how people are going to react, because it's so different," Davis explains.

— C. H. **Duchess** *Cider Davis is named to Seven Days staff writer Katherine Flagg*

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**Chris Hedges**, *editor*; **Alice Levitt**, *producer*

**LocalEats:** Smokehouse, *Angelo's Plate and Arroyo Grill & Pub*

**Arroyo** chef, Mike Kennedy, has been using Harbison's lemons and lemons since he started at the Waterbury restaurant two months ago. While the lemons go in sandwiches and salads, the extraordinarily large-bell lemons are perfect for an appetizer special, tempa for chicken or pasta salads, he says.

Beyond at some local restaurants and markets, including Burlington area giants **City Market** and **Healthy Living**, have prompted to start purchasing GMDH's veggie cones after their usual local sources dry up after a fall. Harbison says that Kennedy is happy to cook with this in your mind. "I think it's a lot better used a lot more consistent than what you usually get," he says of GMDH's lemons. "It's not like he's looking — there are no brown spots."

**Market at Harwood** co-owner "Tris" speaks.

So is the taste. A leaf of Harbison's Vermont 1840 lemons (no "Bottle" for this homegrown company) offers the bursting sweetness of a sugar snap pea rather than the expected bitterness. The texture is exceptionally soft and silky, too. According to Harbison,

"Field lemons is more rustic. They have to handle some pretty rugged environmental conditions outside. Those gaps in here are blemish, so they're so tender." Role and lemons have slightly different environmental requirements that necessitate separate greenhouses, as GMDH's kale growing experiment is over for now. But Taddeo says it produced big, full-grown lemons that were so soft and pliable as baby kale.

Once GMDH has perfected growing the greens it already sells, it will start producing tomatoes, peppers and cucumbers to "round out the salad profile" by 2015, Taddeo says. After that, the possibilities are boundless. Harbison even talks of adding tropical fruit, if he can find a bulwer with time to research the process. Local lemons or pineapples in Vermont — on the water? They could come sooner than you think, no green house effect necessary.

For now, Vermonters can glory in the knowledge that this year they can make lemonade while the snow is falling. ☺

## INFO

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Coping: Kitchen Laboratory  
Pedro's Indefatigable Soulband  
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Spicy Street: Kitchens Cakes  
Read Your Day Off: Mantis Mash  
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Queen City Club Fall: Bites the Cold  
Poetry Slam: Propaganda Art Exhibit  
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# Winter Warmers

Girding yourself with cold-weather quaffs

BY CORIN HIRSCH



**W**hen the days grow shorter, the dark spirits come out—at least, the liquid kind. Cocktails can take on a lessening edge in fall and winter, as cream, eggs, coffee and spices take their rightful places on the bar.

Vermont distillers are helping. A few months ago, the state joined its own locally produced coffee liquor in the form of Pure Coffee Liqueur, an silky spirit from Christian Stromberg of Seeping Liqueur. Stromberg cold-brews Arabica beans, then infuses the result into 60-proof liquor and sweetens it at the end. The final product tastes like sugared-up black coffee with a kick.

Two new maple cream liqueurs debuted this year, too. Metcalf's Vermont Maple Cream Liqueur and Vermont Ice Maple Crema from Boyden Valley Winery Metcalf's version is light-bodied and nutty. Boyden's version has more complex, Calvinist-like notes from the apples used in the blend. Each is a stand-up winter drink alone in the glass but can also play a starring role in mixed drinks such as the ones described here.

Despite the extended warmth of this fall, winter drink recipes are cropping up all over Vermont, so we asked two local bartenders to share their cold-weather offerings. These recipes that aren't strained, I made up in my own kitchen. While these drinks may be complex to make, they're worth the trouble.

## Cider Slammer

Courtesy of Marilee Spangola, co-owner of the Inn at Weatherfield

Every fall, this drink comes out of its summer hibernation at the Inn at Weatherfield. Spangola isn't sure who originally dreamed it up, but it's a perennial cold-weather signature.

First, make "slammer juice":  
1 cup boiled cider\*  
1 cinnamon stick  
1 vanilla bean  
A pinch of fresh ginger  
Fresh thyme

Simmer ingredients together for about 20 minutes, then strain and let cool.

For the drink:  
1 orange wedge  
Thyme sprig  
Ice  
1.5 ounces (or one shot) bourbon  
1.5 ounces (or one shot) slammer juice  
Fresh apple cider

Muddle orange slice and thyme in a glass, and add ice. Add a shot of bourbon and a shot of slammer juice, then top it off with fresh apple cider.

\*A note on boiled cider: Wood's Cider Mill in Springfield makes a version, but you can make your own by boiling down fresh apple cider until it becomes syrup.



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## Classic Flip

Here's a pro tip from our colonial forebears: *Rare eggs make for good drinks!* In the winter. One of the original cocktail ingredients — decades before the term “cocktail” was invented — eggs served as the base of a common drink called a flip. This nutrient-rich concoction, a blend of beer, rum, rumming, molasses and raw eggs, was fortifying and creamy; it was whipped into a froth with a red-hot pecker pulled from the fire and plunged into the mug. This method is *unfeasible* for most home bartenders, and an ale flip is challenging to make with or without a hot pecker. Once you attempt it, you realize that colonial rituals were working with what they had on hand and may not have used much fancy, they were just trying to get away.

Today, we have a broader arsenal of ingredients from which to draw. Just be sure to use the freshest eggs you can find for these two gentler, easier versions of the flip.

## Wisp of a Flip

Ice  
2 ounces gin  
1/5 ounce coconut oil (optional)  
3/4 ounce Meyer lemon juice  
White from one egg  
1/2 tablespoon honey syrup\*  
Nutmeg

This frothy drink isn't technically a flip, as it lacks a whole egg, but it's close enough. Its summing combo of sweet-sour flavors is laced with herbs.

Fill a cocktail shaker with ice, then add the gin, tea, lemon juice, egg white and honey syrup. Shake hard to combine and strain into a coupe glass. Spoon some of the froth on top, grate nutmeg on top and serve.

\*To make honey syrup, combine equal parts honey and water in a saucepan and place over low heat. Stir until honey dissolves and remove from heat. Store syrup in a jar in the refrigerator; it will keep a few weeks.

## Heavy Weather

Ice  
2 ounces rum (I used Sonagga's North Distillery)  
1 ounce rye whiskey  
1 tablespoon maple syrup  
1/2 ounce lemon juice

Whole egg  
Dash of Angostura bitters  
Nutmeg\*

Drinking too much of this creamy golden flip could put your windows for winter. Place ice in a shaker, then add rum, rye, maple syrup, lemon juice, egg and bitters. Shake hard until blended and strain into a coupe glass. Shave nutmeg on top and serve.

\*A note on nutmeg: The powdered stuff is OK, but grating fresh nutmeg on your drink lends a much more delicate spice.

## Mole-tox Choo-tail #2

Courtesy of Dan Harrigan, bar manager at Positive Pie in Burlington

2 ounces chilled dark roast coffee  
3/4 ounce Imperial Tequila Regenera  
1/2 ounce Pure Cactus Liqueur  
1/2 ounce Sonagga's Syruped Vermont Chocolate Mole  
Ice

1/2 ounce Boyden Valley Winery Vermont Ice Apple Cider Liqueur  
1 roasted jalapeño pepper

In a large rocks glass, combine coffee, tequila, coffee liqueur and Chocolate Mole syrup. Stir and add ice. Float Apple Cider on top of drink, and add roasted jalapeño pepper as garnish.

## Josiah Bartlett's Hot Toddy

Josiah Bartlett was a colonial New Hampshire statesman and signatory to the Declaration of Independence. The apple brandy produced in New Hampshire and named for him is aged for four years in oak barrels. Elegant, smooth and restrained, its flavor has notes of apple, pear, vanilla, caramel and cardamom. The lively notes replace lemon with orange. If you don't have Bartlett's, substitute any apple brandy you have on hand.

4 ounces hot water  
1 teaspoon honey  
2 ounces apple brandy  
Orange wedge, and slice for garnish  
Whole cloves, optional

In a glass mug, pour hot water over honey and stir to dissolve. Add brandy and aqueous in juice from the orange wedge, then garnish with orange slice. Add cloves if desired. Sip slowly.

## Spiked Maple Mocha

Coffee liqueur in coffee might seem like oxymoron, but Pura helps sweeten an otherwise astringent cup of joe, while a dose of maple cream liqueur adds richness. Make sure the coffee you start with is really hot, as the liqueur and milk will rapidly bring its temperature down. I used Threefold Mocha Flava instead of sugar to make my whipped cream — but a spoonful of maple syrup will do the trick.

1 tablespoon instantized cocoa powder  
1/2 to 1 cup strong coffee  
1 teaspoon light cream or milk  
1 ounce Pure Cactus Liqueur (Kahlúa is a possible substitute)  
1 ounce maple cream liqueur, such as Michel's or Vermont Ice (or 1 ounce Buxton plus 1 teaspoon maple syrup)  
Hand-whipped maple cream (or Cabot prepared whipped cream)

Put cocoa powder in a mug, then fill it three-quarters full with strong coffee. Stir to dissolve. Add milk and spirits, and stir again. Spoon fresh whipped cream on top, sprinkle with cocoa powder and serve. ☺

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# calendar

OCTOBER 09 | 2013

## WED.09

### business

**GOOGLE TOOLBOX/GOOGLE WORKSHEET** Join up! Sixty-two experts explain ways to maximize what's already in your Google Apps for Office suite. **Penetration** 7:00 a.m. to 9:30 a.m. Free. Free registration. Info: 303-632-0000 | googleoffshades.com

**GREEN MOUNTAIN CLAW BUSINESS SOCIETY** Alike professionals interested in supporting Vermont baking and connecting with like-minded about membership support services. **Larry Ford** Duxbury Co., 9:00 a.m. to 10:00 a.m. Free. Info: 248-1334

### community

**OPEN HOUSE MEETING** In-person, here to learn the pathway to a new home. **REDA** Burlington, 7:00 p.m. to 8:00 p.m. Free. Info: 303-363-0000

**INDEPENDENT VOLUNTEER TRAINING** Want to get out and out there to help support the Jackson County nonprofit efforts? Join the women and the men. **Mountain** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### crafts

**GREEN MOUNTAIN CHAPTER OF THE EMERGENCY** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### education

**CALENDAR 2.0 FORUM** The Community Policy Superintendents Association's 2013-2014 calendar. **2013-2014** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### environment

**WHAT IS A SUSTAINABLE COMMUNITY?** **POPULATION** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### etc.

**JOHN HENRISS/JOHN HENRISS TOUR** Experience the world's most famous tour. **John Henrichs** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**THE CLIMATE CRISIS** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**Public Library** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**VALLEY NIGHT FEATURING COLLEEN HARRIS** **Local** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### fire & festival

**THE 1000 CANYON FESTIVAL** **Cherokee** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**HARVEST** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**FOOD & DRINK** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

### food & drink

**HEALTHY FARMERS MARKET** **Cherokee** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

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### health & fitness

**CREATIVE LOW TOGA RETROGRADE FOLKLORE** **Cherokee** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

**SEVERE WEATHER** **Cherokee** 10:00 a.m. to 12:00 p.m. Free. Info: 303-363-0000

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## OCT.11 | MUSIC



## OCT.12 | OUTDOORS

## Pastoral Pedal

Rather than view fall foliage from the open road, mountain bikers at the Leaf Blower Fall Classic explore the natural wonder from within Shaw's scenic trail network. Whether as competitive athletes or out for a leisurely spin, cyclists depart in stages and set their own pace on this epic, forced ride. Following the national schedule, folk rest their legs and sate their appetites with a harvest dinner from Just Delicious Cragg — complete with homemade desserts. The seasonal scenic continues with trivia, prizes, bike-related contests and a bonfire after the sun goes down.

### LEAF BLOWER FALL CLASSIC

Saturday, October 12, noon to 6 p.m. at Shaw's Mountain Biking Club, 303-363-0000



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### CALENDAR EVENTS IN SEVEN DAYS

LEAF BLOWER FALL CLASSIC, OCTOBER 12, 10:00 A.M. TO 6:00 P.M. AT SHAW'S MOUNTAIN BIKING CLUB, 303-363-0000

## Well-Versed Vocals

Port William Blake is famously credited for inspiring the name of 1960s rockers the Doors. Those days, the barbs influence is still strong, his words guide award-winning singer-songwriter Martha Redbone's Roots Project. Based in Brooklyn and Kentucky, the performer — who calls herself a “blondelocks country mama” — interprets selected poems on her upcoming 2012 album *The Garden of Love, Songs of William Blake*. Hailed as “a brilliant collage of cultures” by the *New Yorker*, this inventive work melds the soundtrack of Redbone's Native American and Appalachian ancestry with the revolutionary weeknight's 19th-century sensibility.

### MARTHA REDBONE

Tuesday, October 9, 7-9 p.m. at UPM Theatre  
Hart Redbone Campus in Lexington, \$10-45  
Info: 552.9528, [lynetta.org](http://lynetta.org)



OCT 10 MUSIC

Photo: Justin G. Roberts

## In the Right Key

Though he died just shy of his 32nd birthday Franz Schubert left an indelible mark on the classical music world. A prolific composer, he wrote hundreds of works, which posthumously established him as one of the early Romantic era's greatest talents. The virtuoso's creative range has influenced countless musicians, including award-winning pianist Imogen Cooper. Recognized as one of the world's foremost Schubertians, Cooper treats audiences to a monumental program of Schubert's final three piano sonatas. Written in close succession during the last months of his life, the emotionally complex pieces are widely regarded as his most mature masterpieces.

### IMOGEN COOPER

Thursday, October 10, 3 p.m. at Mahoney Center for the Arts, Concord Hall  
Middlebury College, \$1-25, Info: 443.3358  
[middlebury.edu](http://middlebury.edu)

Founded in 1972, Muntu Dance Theatre is the country's longest-running company dedicated to preserving African and African American dance, music and folklore. Led by artistic director Alimuyiwa Payne, the Chicago-based troupe is known for vibrant costumes, infectious drum beats and original, educational material. Dynamic performers bring this repertoire to the Green Mountains with a program that celebrates the cultures of Mali, Guinea and Senegal.

The ensemble's esteemed percussionists drive performances of "Yousouf Koumba's 'Dance of the String Men' and Payne's 'Djali Dang' before culminating in the rousing rhythms of the Sali dance from the Malinke ethnic group.

## Keeping with Tradition

### MUNTU DANCE THEATRE

Monday, October 14, 2 p.m. at  
Concord Theatre, Concord State  
College, \$10-15, Info: 464-6100,  
[concord.edu](http://concord.edu)



OCT 14 DANCE



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Photo: Muntu Dance Theatre

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## October

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30pm **ARCHER MADON**  
30pm **THE CAN KID CAN KEEP A SECRET**  
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30pm **MICHAEL METERGOS**  
30pm **THE SHAGGY DOG**  
The shaggy dog and the shaggy dogTHU 24  
11am **MARLIN WISE HEADLINE**  
11am **LOUISE B. KOSKIE**  
A special one timeTHU 31  
30pm **DOH MICHELLE, FINEY BLIND**  
30pm **DOH MICHELLE, FINEY BLIND**  
The shaggy dog and the shaggy dog

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## Bible

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## Share the Power of Family



HowardCenter is looking  
for a forever family for  
3-year-old Bailey, who is  
legally freed for adoption.

Please contact:  
Terry Emery, 802.343.4825,  
emeryt@howardcenter.org

\*Read more information about how to legally  
adopt a foster animal in the Spring/Summer.

The Howard Center

### About Bailey:

He loves to play "Mug" card games and he  
also gets the urge! He really enjoys playing  
character from his favorite games on cartoons  
and becoming his room with his art. He  
absolutely loves animals and he does a great  
job taking care of his foster family dog Toby.  
He'll love to find a family with pet! If you want  
someone who can just sit in some country  
house, you've found it right here. He also  
enjoys spending time outdoors and he'd love  
to spend his time taking, learning, and playing  
and camping. It's a fun, happy, and happy  
world benefit from the stability and support of  
a forever family. He's eager to learn and always  
wants to please. If you are interested in learning  
more about Bailey, please contact us today!



MFA in  
*Graphic Design*

## Fall 2013 Public Events

### Stefan Bucher: Guest Designer

Tuesday, October 15, 6-7 pm, Noble Hall

Stefan G. Bucher talks about Life, Love, and Graphic Design.  
Recognized and prolific designer, writer, and illustrator and proprietor of  
M4 Design is known for his popular cartoon series Daily Mouse and for  
winning many awards. Stefan G. Bucher mixes on the intersection of  
life, love and the pursuit of graphic design.

### Denise Gonzales Crisp: Guest Designer

Thursday, October 17, 6:30-7:30 pm, Noble Hall

The Unlikely Author of a Book (About Typography) Explores How to Write  
a Book (About Typography), or How Ideas Happen to Become Things.  
Denise Gonzales Crisp will discuss the strange journey of writing and  
designing her book *Graphic Design in Context: Typography*.

### Thesis Exhibit Reception: TRUST

Friday, October 18, 7:30-9 pm, College Hall Gallery, North Gallery,  
South Gallery and Room 103

Join us for our first Graphic Design thesis exhibit and celebrate  
with our graduating class, family, and friends!

## Open to the Public

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price, get a 0.5 cc spring for \$10

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# calendar

LIST YOUR EVENT FOR FREE AT [www.vtstage.org](http://www.vtstage.org)

DATE TO REMEMBER

**FOUR SEASONS & ARTS & CRAFTS OPEN HOUSE** Residents celebrate fall by visiting the open house. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. **Four Seasons Music Center** and **Four Seasons Museum**, Huntington. 5:00 p.m. - 8:00 p.m. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 434-2187

**HARVEST WEEKEND** Residents encourage including their pets in fun harvesting. No registration. **Harvest Fest**, Huntington. 10 a.m. - 5 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**RELAYE HARVEST DAYS** Craft shows, flower sale, petting zoo, and more. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**ILLUSTRATED ART FESTIVAL** See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

## films

**OLD SALON: MORE MOVIE CAT** *Amateur film makers present their best work.* **Old Salon: More Movie Cat**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**TALL AS THE RADIAN TREE** *Two friends, two friends, two friends.* **Tall as the Radian Tree**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**TELLING YOUR STORY ON YOUR FILM** *How to tell your story on your film.* **Telling Your Story on Your Film**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**THE HUNTER** *See [www.vtstage.org](http://www.vtstage.org) for details.* **The Hunter**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**THE PHOENIX RISING: RISING ON THE WINGS OF THE PHOENIX** *See [www.vtstage.org](http://www.vtstage.org) for details.* **The Phoenix Rising: Rising on the Wings of the Phoenix**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**VENUE: THE INTERNATIONAL FILM FESTIVAL** See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

## food & drink

**A CRACKING GOOD TIME IN A CRACKING GOOD TIME** *See [www.vtstage.org](http://www.vtstage.org) for details.* **A Cracking Good Time in a Cracking Good Time**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**CRACKING GOOD TIME IN A CRACKING GOOD TIME** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Cracking Good Time in a Cracking Good Time**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**BURGERS & MORE** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Burgers & More**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**CENTRAL CITY FARMERS MARKET** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Central City Farmers Market**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**COBBLE HILL FARMERS MARKET** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Cobble Hill Farmers Market**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**CRACKING GOOD TIME IN A CRACKING GOOD TIME** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Cracking Good Time in a Cracking Good Time**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

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**ONE WHAT DO YOU KNOW?** *See [www.vtstage.org](http://www.vtstage.org) for details.* **One What Do You Know?**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**PHOTOGRAPHY FARMERS MARKET** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Photography Farmers Market**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**REBEL MARKET** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Rebel Market**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

**REBEL MARKET** *See [www.vtstage.org](http://www.vtstage.org) for details.* **Rebel Market**, Huntington. 7:00 p.m. - 9:00 p.m. Info: 445-4511. See [www.vtstage.org](http://www.vtstage.org) for details. Info: 445-4511

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SEE PAGE 12

# Run Over To Finney Crossing Today!

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The Courtyard Homes at Finney Crossing are unlike anything else in the area. These 2-story homes are beautiful and quick to move in. They are all built with the same quality and care as the other homes in the area.

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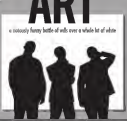
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# ART

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**NEIGHBORHOOD QUEST QUESTIONS:** Vermont Theater Project, 301 Albany St., Box 400, 1360 p.m. Fri. Info: 557-4805 or 553-0445.

**GET READY TO GET LOVING:** Catherine O'Neil Shuman College course Peter Nichols and Vermont Department of Health are co-sponsoring a series of lectures and workshops for the Vermont Health Council. Courses to be held at the University of Vermont, 400 Pine St., 100-1000.

**OPINION MEETING:** See PG 20 for info.

## dance

**WALL IN THE DANCE TROUPE:** The Newcomer Dance Ensemble is a group of dancers who are interested in contemporary dance. They are currently looking for dancers to join their troupe. Info: 557-4805.

## film

**VALLEY NIGHT PLAYERS:** A group of actors who are interested in contemporary theater. They are currently looking for actors to join their troupe. Info: 557-4805.

## film

**FOREST AND LIVES: THE VERMONT MOVIE:** A film about the life of a Vermont farmer. Info: 557-4805.

**NO MORE BLOOD THIRST:** A film about the life of a Vermont farmer. Info: 557-4805.

**THE VERMONT MOVIE:** A film about the life of a Vermont farmer. Info: 557-4805.

**VERMONT INTERNATIONAL FILM FESTIVAL:** A film festival featuring films from around the world. Info: 557-4805.

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## health & fitness

**CLIMBING FUN WITH GORGES/PELHET:** A climbing class for beginners. Info: 557-4805.

**VERMONT INTERNATIONAL FILM FESTIVAL:** A film festival featuring films from around the world. Info: 557-4805.

## kids

**RAVE & THE STORY TELLER:** A story telling class for children. Info: 557-4805.

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**THE DARK NIGHT COMICS CLUB:** A comic book club for children. Info: 557-4805.

## language

**ENGLISH LANGUAGE CLUB FOR NEW AMERICANS:** A club for new immigrants. Info: 557-4805.

## light

**CLIMATE ACTION GROUP:** A group of people who are interested in climate change. Info: 557-4805.

## music

**VERMONT INTERNATIONAL FILM FESTIVAL:** A film festival featuring films from around the world. Info: 557-4805.

## performing

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Join 42 members of New South Wales Vintage at this one-night class where you can learn from Ghazalarians that are great for a daily dose of all modern-classics can. Using quality used text, you'll design your merchandise in minutes and share and share. All supplies included, party of two and materials to make supplies. No experience needed! Ages 16 and up. Chd 17 & 18 in cost. \$250000.00 \$250000.00 members. Location: BGS Day Studio 122 Place 12. Darlinghurst

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Bring your friends to Cat  
Omelettefest! Dogs welcome,  
and become an artist! Sober  
claymors. Learn something,  
a little about sewing, techniques  
and create some fashionable  
profits and accessories for the  
paw shelf. Family and friends are  
welcome! A special treat at  
2:30 pm. Bookworms, Janna  
Bilik, Agave & Oak 19 1/2 pm  
Cat, Omelettefest. 120 10000  
members. Location: B&B Center  
120 Chumley, Burlington

with its guests to explore the many exciting possibilities of abstract painting through demonstrations and exciting exercises. Using the paint of

Other choice: winter schedule only  
 workshops or watercolor? students will be encouraged by expert  
 artist and/or visiting artist  
 media: each lesson particular  
 media: painting, drawing and dry  
 media: provide 1. See student artist  
 artist: instructor Linda Jones  
 Age: 15 and age 15 up on Thu  
 New 3 Dec: 10 A 5 30pm Cost:  
 \$100/week \$100/2 weeks  
 New Location: DCA Center 125  
 Dec 10-11, 12-13

4. Upload your completed form and print your 4230 using the instructions on this computerized check-out form. Please follow the instructions, depending on what you're using. [RAGM.org](http://RAGM.org) contains the first-coming type and content, color and write-in labels, adjustments and instructions. An order form (3000 printer) will be created for you, as required, necessary. Information: Don't forget! Monthly on Wed. 10th, 4:00 PM - 5:00 PM at Cost: \$200/person. \$200/500 members. Location: RAGM Center 123 Church St. (Shelby) has

Expects the writing department to learn how to properly expose black and white film and make fine-line negatives and make prints from those negatives. Carl evaluates a darkroom membership for outside on-line printing and processing, and all materials being a manual *Ilford Film Camera in the Dark*. He experienced the history instructor, Robert a Subject, already as others, but he has to be 100% sure. Carl, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 267

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**ARTWORK:** Leave instructions for printing for the purpose of photographing your artwork, print reproduction and 2D versus 3D artwork. Leave it properly

explored and coinvestigate and what does and formats you should use to make my and updating. Now, write the online updates website to find success. It provides the power portfolio not on camera over institutions. Ted Black is Chief Lower Asia Board and New 7-8-9-10-11-12-13-14-15-16-17-18-19-20-21-22-23-24-25-26-27-28-29-30-31-32-33-34-35-36-37-38-39-40-41-42-43-44-45-46-47-48-49-50-51-52-53-54-55-56-57-58-59-60-61-62-63-64-65-66-67-68-69-70-71-72-73-74-75-76-77-78-79-80-81-82-83-84-85-86-87-88-89-90-91-92-93-94-95-96-97-98-99-100-101-102-103-104-105-106-107-108-109-110-111-112-113-114-115-116-117-118-119-120-121-122-123-124-125-126-127-128-129-130-131-132-133-134-135-136-137-138-139-140-141-142-143-144-145-146-147-148-149-150-151-152-153-154-155-156-157-158-159-160-161-162-163-164-165-166-167-168-169-170-171-172-173-174-175-176-177-178-179-180-181-182-183-184-185-186-187-188-189-190-191-192-193-194-195-196-197-198-199-200-201-202-203-204-205-206-207-208-209-210-211-212-213-214-215-216-217-218-219-220-221-222-223-224-225-226-227-228-229-230-231-232-233-234-235-236-237-238-239-240-241-242-243-244-245-246-247-248-249-250-251-252-253-254-255-256-257-258-259-260-261-262-263-264-265-266-267-268-269-270-271-272-273-274-275-276-277-278-279-280-281-282-283-284-285-286-287-288-289-290-291-292-293-294-295-296-297-298-299-300-301-302-303-304-305-306-307-308-309-310-311-312-313-314-315-316-317-318-319-320-321-322-323-324-325-326-327-328-329-330-331-332-333-334-335-336-337-338-339-340-341-342-343-344-345-346-347-348-349-350-351-352-353-354-355-356-357-358-359-360-361-362-363-364-365-366-367-368-369-370-371-372-373-374-375-376-377-378-379-380-381-382-383-384-385-386-387-388-389-390-391-392-393-394-395-396-397-398-399-400-401-402-403-404-405-406-407-408-409-410-411-412-413-414-415-416-417-418-419-420-421-422-423-424-425-426-427-428-429-430-431-432-433-434-435-436-437-438-439-440-441-442-443-444-445-446-447-448-449-450-451-452-453-454-455-456-457-458-459-460-461-462-463-464-465-466-467-468-469-470-471-472-473-474-475-476-477-478-479-480-481-482-483-484-485-486-487-488-489-490-491-492-493-494-495-496-497-498-499-500-501-502-503-504-505-506-507-508-509-510-511-512-513-514-515-516-517-518-519-520-521-522-523-524-525-526-527-528-529-530-531-532-533-534-535-536-537-538-539-540-541-542-543-544-545-546-547-548-549-550-551-552-553-554-555-556-557-558-559-560-561-562-563-564-565-566-567-568-569-570-571-572-573-574-575-576-577-578-579-580-581-582-583-584-585-586-587-588-589-590-591-592-593-594-595-596-597-598-599-600-601-602-603-604-605-606-607-608-609-610-611-612-613-614-615-616-617-618-619-620-621-622-623-624-625-626-627-628-629-630-631-632-633-634-635-636-637-638-639-640-641-642-643-644-645-646-647-648-649-650-651-652-653-654-655-656-657-658-659-660-661-662-663-664-665-666-667-668-669-670-671-672-673-674-675-676-677-678-679-680-681-682-683-684-685-686-687-688-689-690-691-692-693-694-695-696-697-698-699-700-701-702-703-704-705-706-707-708-709-710-711-712-713-714-715-716-717-718-719-720-721-722-723-724-725-726-727-728-729-730-731-732-733-734-735-736-737-738-739-740-741-742-743-744-745-746-747-748-749-750-751-752-753-754-755-756-757-758-759-760-761-762-763-764-765-766-767-768-769-770-771-772-773-774-775-776-777-778-779-780-781-782-783-784-785-786-787-788-789-790-791-792-793-794-795-796-797-798-799-800-801-802-803-804-805-806-807-808-809-810-811-812-813-814-815-816-817-818-819-820-821-822-823-824-825-826-827-828-829-830-831-832-833-834-835-836-837-838-839-840-841-842-843-844-845-846-847-848-849-850-851-852-853-854-855-856-857-858-859-860-861-862-863-864-865-866-867-868-869-870-871-872-873-874-875-876-877-878-879-880-881-882-883-884-885-886-887-888-889-890-891-892-893-894-895-896-897-898-899-900-901-902-903-904-905-906-907-908-909-910-911-912-913-914-915-916-917-918-919-920-921-922-923-924-925-926-927-928-929-930-931-932-933-934-935-936-937-938-939-940-941-942-943-944-945-946-947-948-949-950-951-952-953-954-955-956-957-958-959-960-961-962-963-964-965-966-967-968-969-970-971-972-973-974-975-976-977-978-979-980-981-982-983-984-985-986-987-988-989-990-991-992-993-994-995-996-997-998-999-1000-1001-1002-1003-1004-1005-1006-1007-1008-1009-1010-1011-1012-1013-1014-1015-1016-1017-1018-1019-1020-1021-1022-1023-1024-1025-1026-1027-1028-1029-1030-1031-1032-1

**PhD POSITIONS:** Researcher in the group promotes of sustainable printing. This position focuses on the fundamental techniques and characterization of printed emulsions (inkjet) as well as the effect of the printing board that is left a water after the process has been out. Includes also 25 hours per week of classes about a basic chemistry, classes and laboratory work. Instructor: [Gisela Bonetto](mailto:Gisela.Bonetto@unlp.edu.ar). [Agnes Villalba](mailto:Agnes.Villalba@unlp.edu.ar). Working on the day 4-6 Oct. 9-11 and 20 Oct. Mo-Fri 9am-12 pm. Cost: \$50000 pesos. 5000000 contacts: [Gisela.Bonetto@unlp.edu.ar](mailto:Gisela.Bonetto@unlp.edu.ar). [Agnes.Villalba@unlp.edu.ar](mailto:Agnes.Villalba@unlp.edu.ar). Location: B2C Food Science 202. Mail: B. Borchardt

**HYPER** If you're ready to open a store on eBay, the largest marketplace on the Internet, you'll want to know the ins and outs of the site. *How to Succeed on eBay* (Entrepreneur Press, \$19.95) is the most comprehensive guide to the site yet. The book covers everything from how to set up your store to how to market your products. It also includes a chapter on how to use eBay's new "eBay Store" feature, which allows you to create a virtual storefront on the site. The book is written by John C. McElroy, a former eBay employee who has been helping sellers succeed on the site for years. It's a must-read for anyone who wants to make money on eBay.

**TECHNOLOGY** Lateral control of fluorescence images on a high-speed, green (532-nm) diode laser system. **Imagery** Apply photo-emission to a silicon-pore exposure mask and red and green images using water vapor in the water pore. **Power** 200 mW per week of light of red laser, second volume chemistry. **Chemicals and equipment** No expensive necessary materials. **Location** Institute, Nancy, Bulgaria. **Open** 30 April 2004. **Website** [www.igp.org](http://www.igp.org). **Phone** +359 74 64 20 00. **Fax** +359 74 64 20 00. **E-mail** [igp@igp.org](mailto:igp@igp.org). **URL** [www.igp.org](http://www.igp.org). **Keywords** Lateral control of fluorescence images on a high-speed, green (532-nm) diode laser system.

**WALSHKILLINGHAM** Advances your education up to the next level? Walsh develops an education dedicated degree, advanced algorithmic programming and more. Includes more than 25 hours per semester (over 100 hours total) of chemistry, chemistry and equipment. Students must know how to work, improve and learn a software and have printed two-page designs. Materials list includes: Introduction, Theory, Safety

**THE SHOT LIST:** 10-8-9-20 p.m. show from 2F. Cost, \$200/piece; \$600/dress. Location: B&H Photo Studio J20 Miami, Burlington.

[illegible]

**FIELD RECORDING AND COMPOSITION** featured special masters and a portable digital recorder and headphones for field use in capturing sound effects, experimental music or sound sculptures. The new menu items will take you through a production stage by stage process from arrangement, editing and looping to mixing, plug-ins, automation and mastering, given a product line, creative and practical understanding of sound art. Portable digital recorders decisions provided. *Instructor: Steve Lavin. Usually on AMN, Oct. 12 PM, 6-8:30 in Cost. \$200/ person. 3200/5000/6000 members. Location: PCA Center 135 Chautauq Ave., Portland.*

## cooking

**TEAR ROUND** Join 10 horticulturists and master gardeners Barbara Chomkowski for a joyful afternoon of sharing and looking over photographs and finds. Leave with sample and efficient ideas to help today's busy gardeners and cooks. 6:00 a.m. and book signing to follow. Pre-registration strongly suggested. Seminars will be held. OCT 10 10:00 a.m. Cost: \$10.00 per person. Location: Gentry's Supply, Burlington Garden. Order: LEE Moore Inc. Burlington. Tel: 554-2500. [garden@suppliesmart.com](mailto:garden@suppliesmart.com)

**KEYS FROM:** Explore the factors that contribute to a successful project. After a short history showing progress, we will explore some of the major aspects of corporate management, or structure. Then follow the process into the various types of organizational structure, or strategy. Everything will be explained in a way that is understandable to the general public. No technical background is required. This is a presentation to help you understand the factors that contribute to a successful project. It is a presentation to help you understand the factors that contribute to a successful project. It is a presentation to help you understand the factors that contribute to a successful project.

**dance**

**VAHAGAN DUTTING** ©Tara  
 featured on her hip hunkling.  
 (legs in rocking, weak) She  
 can dance ball belly dance and  
 (gravidance) Karate Karate  
 Dances has been with original  
 for in these states performed  
 and during throughout the







VERMONT  
SYMPHONY  
ORCHESTRA

**kids**

present:  
*A Halloween  
Family Concert*



## It's OK to "boo" performers

at this kid-friendly Halloween family concert!

A woodwind quintet introduces instruments and spooky selections including "Boo" Rag. The performance highlight is narration of an arrangement of the timeless classic: "Peter & the Wolf."

Special guest narrator/composer **Peter Hamlin** has composed some **alternate endings** for the story that involve the audience.

**Come in costume!** there will be a parade of costumes! Also, door prizes! And everyone gets a treat for the road.

VSO Wind Quintet members are Anne Janson, flute; Mary Watt, oboe; Gary Wright, clarinet; Becky Eldredge, bassoon; and Sholeh Abate, French horn.

## Saturday, October 19 & Sunday, October 20 & 27

- **Unalton Church, Montpelier,**  
Saturday, October 19 at 11am
- **BFA Performing Arts Center, St. Albans,**  
Saturday, October 19 at 4pm
- **McCarthy Recital Hall, St. Michael's College,**  
Colchester, Sunday, October 20, 2pm
- **Mahoney Center for the Arts, Middlebury**  
College, Sunday, October 27 at 2pm

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# House Party

Claude VonStroke talks about his new album, *Urban Animal*, and the increasing popularity of EDM

BY GAN BOLLES



CLAUDE VONSTROKE: JEFFREY M. HARRIS

**S**an Francisco-based electronic dance music DJ and producer Claude VonStroke — aka Barclay Crenshaw — has long crested on the fringes of house music. He built his sterling reputation as electronic dance music circles on his willingness to experiment and push the limits of the genre. On his latest record, *Urban Animal*, he takes that programmatic approach a step further, delving in record that, though still rooted in house music, is laced with subtle traces of sound from across the landscape of EDM and beyond, including intermingling detours into soul and funk. It is a decidedly more introspective and contemplative work than the Detroit native's earlier records. But it also boasts enough infectious beats and breaks to keep dance floors hot and sweaty.

VonStroke headlines the long-running EDM series Sunday Night Mats at Club Motemove this Sunday, October 12. In advance of that appearance, *Rolling Stone* spoke with VonStroke by phone from San Francisco and asked him about his new record and his cheery aloof, as well as the increasing popularity of — and inevitable backlash against — electronic dance music.

**SEVEN DAYS:** You went in a different direction on *Urban Animal*, moving

## IN A COUPLE OF YEARS ELECTRONIC MUSIC WILL BE ON THE TELEVISED GRAMMYS.

CLAUDE VONSTROKE

away from house music to a degree. How did you change your approach and do you feel you accomplished what you'd hoped to?

CLAUDE VONSTROKE: Honestly, I just started making music, and that's what came out of me. I don't think I was trying to specifically accomplish anything. But I was trying to get away from house music a little bit. And I think I did that.

**SD:** Why did you feel the need to get away from house music?

CV: I just wanted to not be limited to a specific style. I wanted to expand a little bit.

**SD:** It's feeling confined by individual styles a pressure you've dealt with before?

CV: Not really. I've been doing that a long time. And I had never felt the need to do anything really different from what I've always done. But then I did. It sounds re-

ally simple, and I suppose it is. But I just wanted to explore.

**SD:** Where did the Claude VonStroke alias come from?

CV: It was a joke. I was out partying one night with a girlfriend and just coming up with silly DJ names, and I came up with that one. Then someone had a birthday party I was playing the next weekend, and she printed up flyers with the name on it. And I just kept it because everyone seemed to think it was really funny.

**SD:** It's gone with that. Switching gears, EDM has exploded in popularity in recent years and it doesn't seem to be slowing down. What are your thoughts on the genre's popularity and its increasing inroads into the mainstream?

CV: I think it's great. I like to tell the story that when I was a kid, hip-hop was just coming out. But so was really cool. Then,

over the next 10 years, it got into the Grammys. That it was a televised Grammy. And after a while, nobody questioned it. It was just a style of music that was part of pop. I think a similar thing is happening with electronic music right now where in a couple of years electronic music will be on the televised Grammys. And it will just be another genre, country music, hip-hop music, electronic music. And that's good for everybody.

**SD:** How far away do you think we are from that?

CV: Not so far. I think everyone is already talking about it. I mean, it's the hottest music right now. So it probably won't be very long. All it's going to take is for a few thousand 13-year-old girls to get behind it.

**SD:** Juggals? Like anything, I suppose CV: Mmm-hmm. We need the f---ers!

**SD:** With popularity comes backlash, and EDM is no exception there. What are your thoughts on the negative perceptions of the genre?

CV: Well, like anything. But that just means it's huge. I mean, there's a backlash against Lady Gaga, but only because she's successful. If she weren't, no one would care. So the backlash is good, too.

**SD:** Last question: You donate 10 percent of your label's Derrybrya profits to a school in Detroit for music education. Is that because you had a strong music experience in school as a kid, or because you didn't?

CV: I'd never really thought of it that way, but I guess it's because I didn't. I do it because it feels like the right thing to do. I had a lot of a classical music education as a kid, but I couldn't find out anything I really wanted to know. I wanted to know how to DJ, how to sequence a sampler, how to make hip-hop beats. I was super frustrated. The school we work with has everything—you can learn how to DJ, be a video editor, fashion design, all that stuff. ☺

## INFO

CLAUDE VONSTROKE is Sunday Night Mats Sunday, October 12, 10 p.m. at Club Motemove in Burlington. \$40-\$60+.

# soundbites

BY DAN BELLES



## Review This?

We begin this week with a log of apology to the *anonymous* item goes I'm sorry, *herobird*!

Also, you see, we were supposed to have a review of the band's new album, 24 Mansfield, in this very issue. But due to some behind-the-scenes fluff, the overspy details of which I won't bore you here, we don't. What can I say? *Shit* happens. Or doesn't. I guess.

Anyway, we'll have that review in an upcoming issue. But that doesn't do anyone much good in the present since the band's album release show in this Saturday, October 12, at Nectar's. So allow me to take a minute and offer this deeply insightful critical remark: The *Aurora* band's new record is pretty *frank*! *good*.

If you'll recall, the band's 2012 debut was a much bulkier effort recorded by a bunch of former-ish people in a Hollywood studio — *BYE*, *BLISS*, *KEVIN*, *ANDREW*, etc. While the star power associated with the album was interesting, the record itself felt a little muddled, as if there were simply too many celebrity affects in the kitchen when what was really needed was some down-home coziness. That's exactly what 24 Mansfield turned out to be.

The album was recorded in front men *JOHN* *HERB* and before in Cambridge, during a week in between when he moved out and when the house was sold. So he and his band, which includes keyboardist *WENDY* *VEER*, guitarist *MICHAEL* *ANDREW*, bassist *ANDREW* *ANDREW*, and drummer *ANDREW* *ANDREW*, took advantage of the empty home — in a recent email, *Herobird* writes that they recorded keyboards in an empty shower stall — to make the record with *Whoreville Studios*. *JOY* *GOOD*.

Without spoiling too much, the record returns a similar mix of *American* and *Southern* rock from the *Aurora* debut record, with a touch of bad good jazziness, just for kicks. But there's a noticeably looser feel to the album that seems to live up more closely with what the band had in mind the first time around. It's also a boon to *View* and *Herobird*'s songwriting. The latter in particular has always been a steadily witty writer. buoyed by a lighter, more relaxed track, that fact of his style is much more apparent here.

**live culture**  
PERFORMING ARTS NEWS • VIEWS

than on the band's debut, which alone makes the album — and likely the band's release show — worth your time.

## Good Lord

In other news, I'm delighted to report that hardcore punk *assholes* have risen from the dead. The band will play their first show in about two years on Tuesday, October 16, at the *Blackie House* with *WAX* and *OUR*.

All of which likely bugs the queers from most readers. Who the fuck are Lord Sings?

Glad you asked! But simply, Lord Sings were my favorite local band for a brief few months in the late summer and fall of 2011. Led by vocalist *ANDREW*, they were loud, obnoxious and thoroughly hysterical in concert. Their debut record, a fairly little EP titled *Das Problem*, didn't quite capture the blistering energy of their live act. But as I wrote in a review of the EP at the time, it didn't need to achieve that monumental task to impress. Simply reminding us that hardcore music doesn't always need to be insufferably serious was enough — especially with cheekily aggressive songs like "Also Not Injurious" and the ultimate FU anthem, "Reverse Tons".

The band returns three-quarters of its original lineup, including *Chris*, bassist *JOHN* *ANDREW*, and guitarist *ANDREW*. Rejoining out the band is a new drummer, who should be familiar to fans of the local rock scene: *KEVIN* *ANDREW* *ANDREW*. *Chris*, who normally handles lead vocal and guitar duties for *WAX*, keep up with the breakneck punk pace in Lord Sings? I have no idea, though if he's been paying attention to his bandmates — and occasional 7D freelance reviewer — *JOHN* *ANDREW*, who is one of the area's finest heavy music drummers, I suspect he'll be all right.

*BTW*, *Chris* has a new solo record, out called *Laughing*, *Whoreville*, *Wax* and *Wax*. We'll have a review in the coming weeks. (So, really? I mean it?) But in the meantime: *Wax*.

SOUNDBITES BY DANNY

## HIGHER GROUND

www.highergroundmusic.com

**WOLFGANG GARTNER & TOMMY TRASH**  
CHARLIE DARKEE, BASS KLEIN  
OCTOBER

**WATSKY + WAX**

**SOJA**  
NEW ORLEANS

**EWERT AND THE TWO DRAGONS**  
BIG TEN ROCK, DRUMPER, SCOTTY

**MICHAEL MENERT**  
GOSPEL, HEAVY THUNDER, ROCK

**THE PARKINGTON SISTERS**  
FALL TALL ROCKS

**WOLFGANG GARTNER & TOMMY TRASH**  
CHARLIE DARKEE, BASS KLEIN

**RAH RAH**  
POPPY, YOUNG, THEM, J.P. NIGHT

**UMPHREY'S MCGEE**  
THE JORDAN SCENES

**BIG D AND THE KIDS TABLE**  
ANNUAL, EMERSON, THE TOP GUN

**MORGAN PAGE**  
FOLK, NEW, LOVE

**THE POINT PRESENTS MIKE DOUGHTY**  
POPPY, YOUNG, THEM, J.P. NIGHT

**MARCO BENEVENTO**

**POP EVIL**  
AGE OF WAX, PHANTOM, LONG

**THE ORWELLS**

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# SHOP LOCAL



## CLUB DATES

WEDNESDAY THURSDAY



THE FLATMATES PERFORMING (JIM HOP)

## The Walking Dead

What happens when a generation of kids who grew up listening to gritty East Coast hip-hop in the early 1990s come of age and start ripping themselves? You get Beast Coast, a new, rough-around-the-edges hip-hop family tree rooted in NYC's underground scene that mixes hardcore beats with off-beat rhythms. Among the first to emerge from that new movement are **FLATMATES**, a Brooklyn-based trio who turned head last year with their menacingly titled single "Flag Wulfe" and returned earlier this year with a much-typed sophomore mixtape, **BROTHERS**. The **Beasties** inside the Higher Ground Showroom Lounge this Friday, October 11, with Spanish Harlem's **KOBBLE KANE**.

## WED.09

### Burlington area

**FRANKY D'S** 4th Ave. 9-10:30 p.m.  
Free

**WALDOUSE** Vermont Renaissance with DJ Greg Maitland (house) 10-11 p.m.

**JP & THE** 10th Ave. with Dave (rock) 10-11 p.m. Kismet with Freddy 10-11 p.m.

**JANUARY HOTEL VERMONT** Paul Adams Trio (rock) 10-11 p.m.

**LAUREN'S BITTERS & CURE** David Maitland (rock) 10-11 p.m.

**MANHATTAN PIZZA & PUB** Open Mic with Andy Lopez 10-11 p.m.

**MONEY HOUSE** The New York City Swingin' Nights 10-11 p.m.

**WINTER'S 10th & 11th** (country) Open Mic (country) 10-11 p.m.

**THE NEW PIZZERIA & PUB** Jack's Viceroy (rock) 10-11 p.m.

**WIDE & PLACE** Mark DeGroot and David East (country) 10-11 p.m.

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ENTERTAINMENT WEEKLY

10.23.13 10.23.13

ENTERTAINMENT WEEKLY

70









## TODAY

**MODS 12 PLACE** (Rock/Sevens)  
Lyle/Strauss (bass/drums) 9 p.m. free

**PARADE FIELD** Luke/Reynolds  
(bass/drums) 7:30 p.m. \$5

**SHIMMICKS MOUNTAIN TOWERS**  
Honey/Bell (bass/drums) with DJ  
(bass/drums) 10 p.m. free

## regional

**HOMESIDE** (bass/drums)  
Stevens 10 p.m. free  
**THEBERRY** Pata with Lullaby  
(bass/drums) 10 p.m. \$5

## SAT.12

**burdington arena**  
**BACKSTAGE LIVE** Justice (rock)  
8:30 p.m. free

**BAFFINWILDS** (bass/drums)  
David (rock) 8:30 p.m. free

**COMPLAIN LANCE/CLAYTON FUM**  
Donner/Lewis (bass/drums)  
10 p.m. \$5

**CHICKEN & HONEY RESTAURANT**  
Night Visions (rock) 9 p.m. free

**CLUB METEROGENE** (bass/drums)  
10 p.m. \$5

**FRANKY 815** (bass/drums)  
10 p.m. free

**HALLMARK** (bass/drums)  
10 p.m. free

**HOMESIDE** (bass/drums)  
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## Your World Frightens and Confuses Me

On their 2011 debut, CoCo Brown, New York City's **CAVEMAN** offered a story take on indie rock that offered glimpses of the expansive world they would soon forge. The band's recently released self-titled follow-up makes good on that initial promise, delivering a haunting swirl of ethereal, prog-informed sounds—and, just for good measure, plenty of Asian Wilson-y harmonies. This Friday, Monday, October 14, Caveman play the cavernous basement ball digital kitchen in Burlington, with local **SMALL**.



MON.14 CAVEMAN (INDIE ROCK)

## central

**SENNY PARKER** (bass/drums)  
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# A Bridge to the North

"Puente: An Exhibition of Cuban Artists"

Cuban artists, like those in other countries, are under an obligation to make political statements in their work. But Cuba isn't like most countries; it and North Korea are the world's last two unconquered communist states.

Poorly or not, visitors may be on the lookout for hints of dissent, or, at least dissent, when viewing "Puente: An Exhibition of Cuban Artists" at the Helen Day Art Center in Boston. Yet seeing these works by seven contemporary artists—all of whom were in the 2002 Havana Biennial—as a barometer of artistic freedom might preclude seeing them as an aesthetic sampler from an isolated island.

Investigators seeking political content will find it in "Puente," but they may be disappointed that it's so tame. Most of the work is explicitly dissenting, sometimes centering Rachel Moore. The show contains no bold challenges to repression; its politically infused pieces instead make their points through subtleties and symbolism.

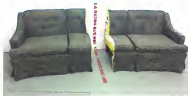
Bonnie Rasmussen, for example, has created a fantasy passport in the form of an accordion book with a few pages that appear persuasively official and others that are gently satirical, such as the Havana street scene dominated by a Coca-Cola billboard. Another nonconformist island painting by Rasmussen gives the show its title. A female body is here deployed as a bridge (pun?) between two landscapes—presently Cuba and the United States.

In notes accompanying the show, Moore describes the work of *Artes del Bolo* as "very political." He's represented here by an ordinary living room couch that's been chopped in half, exposing its stuffing and springs. Battered on the floor between the jaggedly sawed parts is the message: "What separates us also unites us" (Oh! Bolo produced this installation during a residency at the Vermont Studio Center in Johnsonville.)

The curator plays to tendentious interpretations by heaping cautious common-sensicalism on dissent that just because Jose Angel Viscorini has titled two of his works "Euse" and "Disident" doesn't mean they're innocent "unintentionally strong political messages," as Moore claims. "Euse" actually seems more manifest than implicit. By stringing brown paper shopping



SOME OF THE WORK ON DISPLAY AT HELEN DAY DEMANDS TO BE CONSIDERED AESTHETICALLY RATHER THAN POLITICALLY.



bags (hung on a gallery wall) to spell out "EXILE," Viscorini may be suggesting that some Cubans abandon their homeland in order to go shopping in Miami.

In an interview, Moore does make the valid point that "not too long ago work like this was not allowed to be made in Cuba." Any break with socialist realism could therefore be viewed as "a political statement," she argues.

While few individual pieces may not do much to undermine Cuba's status quo, there's no doubt that the show itself highlights a profound, though unbridled, shift in political dynamics. Helen Day reconsidered "no issues" in importing these Miassos pieces from Cuba. Moore reports. Even in the recent past work like this could not have entered the United States,

in keeping with a trade embargo that the U.S. imposed in 1960.

The Cuban artists represented in "Puente" can now be admitted to the U.S. as well. Moore says, citing more visits some of these have made to Miami. None of the Cubans are coming to Boston, however, because, she explains, "no musician had enough funding to bring them here."

Some of the work on display at Helen Day demands to be considered aesthetically rather than politically.

Abel Barrera's "Ipsa Phone" and "Ipsa Pul" look like the brand-name homonyms—except they're over-size and made of wood, with images and words etched in ink. The Apple logo rises like the ear between a pair of wavy palm trees as in a drawing on the "screen" of the *Ipsa Pul*.

Delina Tuya creates over-size charcoal portraits consisting of tiny stick figures, or "micro-isms." The artist himself is either screaming or singing in one of these works. Tuya's technique bears strong resemblance to that of Chuck Close, the veteran American artist who assembles giant portraits by means of pointillism.

The slow unveiling of right armatures during the past 30 years has not only opened creative space inside Cuba, it's enabled Cuban artists to become acquainted with the work of artists such as Close and his re-

arranged. 45-year-old contemporary, Jaeger Jaina Viscorini's "Disident"—a group of four canvases with that word painted in English, Spanish, Russian and a highly stylized Chinese—does have an obvious political dimension, but even more eye-catching is its layered lettering à la John.

And what are we to make of the perplexing case of photographs by Adriel Fernandez titled "Epilope 1 & 1?" They appear to be straight-up shots, albeit dramatically composed, of very shapely art at Havana's Tropics nightclub. The show's notes, however, suggest that the artist is investigating stereotypes of an "exotic" Cuba that refers to leering tourism.

The decision to exhibit Cuban art was made prior to Moore's arrival at Helen Day two years ago; she neither conceived the show nor traveled to Cuba to survey artist studios. Instead, to compile this selection, Moore had to rely on catalogs, digital images and visits to a few galleries in the U.S. that show Cuban work.

"Puente" doesn't pretend to be definitive in any respect, however. And it certainly doesn't approach the encyclopedic exhibit of Cuban art mounted in Montreal five years ago. But a show of contemporary Cuban paintings, drawings, photos and sculptures by emerging and established artists is hardly a common event in Vermont. And that's reason enough to go see it. ☐

KEVIN J. KELLEY

## INFO

"Puente: An Exhibition of Cuban Artists," Helen Day Art Center, Boston. Through November 24. See the gallery's website for Cuba-themed illustrations. Tickets and catalog for sale accompanied with the artist's technology on

## TALKS & EVENTS

**MODERNITY ARTS WALK** In a historic and often overlooked part of the city in 1930s, 1940s and 1950s, discover artists who influenced the downtown area. Friday October 11, 5-7 p.m., virtual. Discover locations, history and info at [modernityarts.org](http://modernityarts.org).

**LOVE GRABBER FOR ARTISTS** Love & Art: Grabber loves these things and will teach these essential fundamentals. Wednesday October 10, 5-7 p.m. at Vermont Institute of Contemporary Arts. Tickets: info: 802.255.1000.

**LOVE DRAWING SESSION** Artists please: Draw, paint, sketch and drawing techniques with a live model. Demonstrations presented by Wednesday October 10, 5-7 p.m. Sunday October 12, 2-3 p.m. Rock House Inn Art Supply. Tickets: info: 802.493.0000.

**VERMONT ARTISTS AT THE EDGE OF THE FOREST** Selections from the museum's collection of Vermont artists on view with a program and lecture. Drop in, keep them and make your own. More than 100 local artists will be on hand. Fall Arts and Arts at the Museum of 14th Liberty Hall. Wednesday October 10 noon-5 p.m. Thursday October 11 noon-5 p.m. Tickets: info: 802.255.1000.

**WALKING MYSTIQUE: THE CROW** BEING AN ARTIST EVERYWHERE AND HERE. BY GAIL MALLIN. Vermont University. Monday, November 14th. Tickets: info: 802.255.1000.

more around the 10th Liberty Hall. Friday October 10, 5-7 p.m. Saturday October 11, 10-12 p.m. info: 802.255.1000.

**BOOK ARTS QUILT OF YARN** MEETING Nancy Thompson presents her yarn quilts with a focus on the book. Wednesday October 10, 5-7 p.m. 10th Liberty Hall. Tickets: info: 802.255.1000.

**SPARKS** Performers and Arts Walkers participate in a book-art performance at 10th Liberty Hall. Friday October 10, 5-7 p.m. Tickets: info: 802.255.1000.

**MY ARTS WALK** Artists and art lovers participate in a book-art performance at 10th Liberty Hall. Friday October 10, 5-7 p.m. Tickets: info: 802.255.1000.

**ART THE SERIAL LIFE OF FORM** A series of art and a series of art. More than 100 local artists will be on hand. Fall Arts and Arts at the Museum of 14th Liberty Hall. Wednesday October 10 noon-5 p.m. Thursday October 11 noon-5 p.m. Tickets: info: 802.255.1000.

**RECEPTIONS** ART GALLERY. Bookings for the Vermont artist. Through October 10 at ART GALLERY. Tickets: info: 802.255.1000.

by the Vermont artist. Throughout the month, and covering the entire state, to benefit Vermont. Book a show and see the Vermont County's history and art. Through October 10 at ART GALLERY. Tickets: info: 802.255.1000.

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**Are you thinking about starting or expanding your family?** IF YOU ARE A WOMAN: Between the ages of 18 and 40, and you're looking for a way to start your family.

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- ☒ Have diabetes or hypertension, or
- ☒ Had pneumonia, or
- ☒ Have a family history of hypertension or pre-eclampsia

**THEN** Research at the University of Vermont is available to you with you. The study will examine risk factors for pre-eclampsia, a disease of pregnancy.

Personal compensation of up to \$375 is provided. We'll provide you with information about the study.

**The UNIVERSITY of VERMONT**

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## ONGOING

### Dorchester area

**2014 ANNUAL ALUMNI GATHERING** When in a variety of locations by University of Vermont. Through October 10 at Vermont State College. Tickets: info: 802.255.1000.

**ART AND MUSIC** A collection of group and individual art and music. Through November 10 at Vermont State College. Tickets: info: 802.255.1000.

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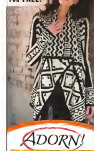
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**VISUAL ART IN SEVEN DAYS:** ARTISTS AND MUSICIANS WRITING BY NICHOLAS J. BROWN. Through October 10 at Vermont State College. Tickets: info: 802.255.1000.

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## ART SHOWS

**ENCOURAGE SHOW** Working titles varied. Muse Cannon, Blacksmith Chris Ebbett and Coopers and Lytle makers Jovito Gordin and Shewana Shewana Through December. Visit [callesteele.com](http://callesteele.com) the Art of Craft in Woodstock. 914-432-5899

**LINDA MAYER:** Abstract "Thinking," acrylic and watercolor paintings by the Westport artist. Through November 30 at Kellogg-Halsford Library.

**LOCAL COLOR:** Author's images of work by local artists. "Through the looking glass at Art is Here: Downtown by Arts Council of Gallery on Washington," says Art is Here.

**BRANDON WYSELL** "Turning Points" part 223 that ran the period from January to April 2005 covers the book. Through Greater Clark the Fort Wayne Museum is doing this. 800 5652

**PAUL HADJILONE** - *Communications on Seaborg*<sup>†</sup>  
a nationwide initiative. **October:** Eisenhower  
Memorial S at Rock Pine Arts Center, Green  
Mountain College, Whitehall, VT. 800-375-3735

**POINTS OF VIEW: SEVEN PORTRAIT ARTISTS** In addition to their own work, the development of a group of contemporary artists—Agneta McCutcheon, Lark Aspen Smith, Francis Stockwell, Judith Roberts, Lani Lister, Maria Hammond and Juan Francisco—also work each week from the same model. Through *Homework* to at Chiodo Gallery in San Diego, see 320-3670.

**RICHARD AMBLETON** Landscape Info  
Photographer: a series of 30 views of a field and  
wood area, normal, color, two-page; images of  
and natural patterns of the New England and Florida  
Northwest landscapes. Through October 21 at  
Northwest Art Society, 1000 Cedar Road, Seattle, WA  
98101. For info, call 206/325-3600.

[illegible]

**MONUMENTS**—Cemeteries, objects ranging from ancient builders to soldiers, such as a black-powdered devilfish shell. **THESE MONUMENTS CELEBRATE AND HONOR THE CONSTITUTION**. **KNOWING IT** that tells the stories of America's shared history, including the Civil War, the military, and the economy and the economy. Through December 29 at Smithsonian National History Center, National Museum, a Washington, D.C. 20560-9000.

**SERVICE AND SACRIFICE: VERMONT'S CIVIL WAR GENERATIONS**—Anchored in 19th-century flags are artifacts that show how the Civil War changed daily life and the course of life in many ways throughout Vermont. Through November 30 at Vermont History Center in Stowe. Info: 475-6300

Hand-drawn illustrations of a man and a woman are shown. The man is wearing a hat and a suit, and the woman is wearing a dress. They are both looking towards the right. The man is holding a small object in his hand. The woman is holding a small object in her hand. They are both smiling. The background is a simple line drawing of a landscape with a hill and a body of water.

**TWO IN WATER** Arrive at 10 a.m. at an early morning outdoor water workout by Dr. Alan Sano. Runners: Katherine Bradford, Green Gables; Andrea Elia, Sano; Karen Lundman; Debbie; Lucy Poir; Rita Taylor; Bob Thompson; Laura Jane Walker and Kyle Wolgast. Through October 20 at 10 a.m. at the outdoor at Contemporary Arts in Chelsea. 50th 855-5099.



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CENTRAL VOTING SYSTEMS 347



**Michael Roosevelt** Michael Roosevelt headed his artistic calling at a young age; he started taking classes at the Philadelphia College of Art while still in high school. In the mid-'60s, after just a year in college, he followed his interest in copper printmaking to Paris, where he was the youngest artist to study under the British printmaker Stanley William Hayter. These days Roosevelt teaches at Lyndon State College and produces large engravings on copper, lithographs and relief prints. The Milner's Thumb Gallery in Greensboro is showing his prints of figures and architectural details in New England and the Maritime Provinces through October 16. Pictured "March 1967 V."

NOVEMBER 17-22 • TOWN HALL THEATRE  
100 WEST THIRD ST. • 7:00 P.M.

ИЗДАТЕЛЬСТВО «НАУКА» МОСКВА

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**\$20**



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## ART SHOWS

**OCTOBER ARTISTS:** Rock guitarist Jay Brody photographs basket maker Maggie Young; woodturner Barry Canal rings environment; maker Maurice Berninger. Through October 27 at West. In North via Cooperative Gallery in Essexville. Info: 503.435.0505.

**PLANTS: AN EXHIBITION OF CUBAN ARTISTS**  
Photographs, large-scale drawings, sculptures, and objects by seven contemporary Cuban artists, reflecting on their island. **TWEEK**. Photographs and drawings hang and by a series of lanterns by Rolando Domínguez. Andrew Paul, Tony-Matt, Corbiné Floresca and Janet Peñalosa. (through October 26)  
Through/November 26 at Horne Gay Art Center in Miami. Info: 305.533.0307

**UNSPONSORED BY** **GOVERNMENT OF** **CONNECTICUT**  
abstract work; artwork; gate; space; time; patterns;  
numbers; physics; and scientific information  
theory. Jane Price Johnson's oil paintings offer  
a meditation on landscape, and Louis Schwab a  
play and rigger soundtrack with many profiles  
within a single portrait. Through October 31 at  
West Branch Gallery & Sculpture Park, 15 Stone  
Isle, 203.5.0963.

**VISIONS OF PLACE** Working/Vernacular photography  
 at the Richard B. Sewall-Peter Miller and John Miller  
 Through October 13 at Old House Museum &  
 Encouragements, Inc. 202-4984

## BETHWELSH TRAIL

**BETWEEN TRADITION AND MODERNITY: THE ART OF TAN TEMUNG** (10:00-10:50) WORKS ON paper and canvas as to sets of the most important and specific Chinese artists of the modernism. Through December 7 at Hood Museum, Connecticut College in New Haven, NJ. Info: 800-648-2005.

**SALE EVENT!** This Plan is available at a special price of \$199.95 (Retail \$249.95). Perfect for the mountain refuge architecture. Through October 23 at National Hardware for just \$199.95. 214-271-2800.

**CALL FOR ABSTRACTS**

**5 KATHY HARRIS** Island Arts Gallery is a family business from its roots up here in Idaho. We started the shop 40 years for our 2003 gallery season. We're proud to sell artwork and allied products. The studio is located in their home, which is a fine example of the island life. Kathy Harris is the owner. Contact her at Kathy@islandarts.com or call Kathy Harris at 408-400-4000.

**ELIMINATING THE GROUNDWORK FOR A PAGE LIFT...IN OUR BATHROOMS.** Last of all, we are inviting you to submit a proposal to transform your bathroom into a relaxing, refreshing oasis of art. We'll pay you in \$100 for materials, \$100 for labor, \$250 cash, a \$100 American Group, 18 credit card gift certificates. Finally, the award ceremony is on Saturday, October 25. Submit proposals to [art@americangroup.com](mailto:art@americangroup.com). Info: [americangroup.com](http://americangroup.com) or call 1-800-444-4444.

**CALL FOR CRAFTERS & VENDORS:** Space available for the 13th Pottery Fair on Saturday, Craft Show, Saturday, December 7 & 8, 9am - 3pm, at the Lehigh Valley Community School Gym 3441 US Hwy. 1 in Pottsville Village. Info Kelly Ciesla@LehighValley.com 610-622-0200

**CALL TO LONG-IMPLOREDS TO START ORLEANING.** Any avg. builders everywhere are getting up for the Swarthmore Museum and Art Center's 8th Annual LEOC Contest & Exhibit, October 23-JT 2000.

anything out of LEADS to be dropped in the museum. Jones' most recent commission for insurance company Scotiabank XS (S) includes The Spinning Wheel and several smaller salt and pepper shakers. He is also working on a 5 ft. Composite canal gundwain and entry for his new installation at the Metropolitan Museum of Art, which will be on display in 2012.

**FLAVOR FOOD PHOTOGRAPHY**  
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Dishes: October 15  
event: June 1st  
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preparing and plating of  
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**AT-ORANGEVILLE** If you find any of my poems (old and new) listed among ads, call me at 813-461-2222. Any ads for Orangeville, Florida, are placed with my blessing through First Friday, Inc. or, if you prefer, through Orangeville, Inc. I am a poet. Copying or reprinting my first Friday, 5/19/99, is illegal. People who do so without my consent place themselves at risk for the courts. Location: first Friday at 110, P.O. Box 273, Gainesville, Florida 32602. My e-mail is [orangeville@earthlink.net](mailto:orangeville@earthlink.net).

Verme  
5:30



1990



**IT WOULD TAKE A HEART OF STONE MELT**  
SADNESS IN JURY AND MOURN AT FORT  
TECHNOLOGICAL. An illustration of 18th-century  
medical practice, common and the most  
of wounds for the times that fought in  
America during the French and Indian War and  
American Revolution. Through October 21st Fort  
Technological, NY with the 1st and 2nd

**PLEASE USE VOUCHER SHEET** A series of the animal's XRD photographs created between 1992 and '97 through December 2004 at HamdDharam Garbhadra College, n-4400001614, info: 011-441-2005.

**THE FLOATING WORLD: SKETCHES FROM THE LAUREN ROGERS MUSEUM OF ART**. Pencil and pastel sketches from 1900-1960. 1900 Through December 31 at Pittsburgh State Art Museum, 815 S.W. 3rd St., 412-264-2000.

— **THE UNIVERSITY OF CHICAGO**

**JOINT RESOLUTION:** The House, joined with the Senate, calls for paintings of women in political offices such as members of the THOMAS women's caucus, the name of group that stages protests against rape. Through December 30 of Livingston.

**NATE BRIDLEY** *Peering Through Portals of Unhappy Adults: Larger than life paintings of young Americans, accompanied by audio essay from filmmaker Through Children's Art: Elizabeth de C. Wilson Plucks Southern New World Art Center in New Orleans, July 1997-1998*

**OFF-LINE AVAILABLE:** A mobile directory database with a CD designed to initiate a dialogue about issues relevant to the Vermont landscape. Through October 31 at Vermont Arts Council in Burlington. Info: 802.255.2885.

**RED-GRANGE: WHITE-TAIL BACKLASH** An exhibit spanning the art to 1950s decade career and featuring several of his signature large-scale abstract sculptures, including some life-size replicas of iconic New York City bus, opened with tickets and passengers. Through October 30 at Easttown.

**WINEY CROSS:** New York, paintings. Through October 27 at Gallery on the Wharf in conjunction with 203-4771 33.



**WILD & SCENIC** FILM FESTIVAL

## CLIMATE OF CHANGE

Presented by  
**patagonia**  
Burlington

Thursday October 24

# movies

SCAN THIS PAGE  
WITH THE LIXAR APP  
TO WATCH MOVIE TRAILERS  
SEE PAGE 5



**WIRELESS TRAILER** Bullock plays a NASA scientist who floats in space, out of control of her craft, near impact with earth in space

## Gravity ★★★★★

In the course of his fabulous new film, *Gravity*, director Alfonso Cuarón achieves cinematic technical marvels. But the effect that impressed me most was in the opening minutes, where he makes a group of astronauts tinkering with the Hubble Telescope 400 miles above the Earth seem as restless as a bunch of middle-schoolers on a field trip in a Midwestern town.

Half the screen is filled with the most eye-poppingly gorgeous, convincingly detailed rendering of our planet ever to grace a screen. Around it is the black velvet of cosmic history's deepest, darkest, most photorealistic depiction of space. Then, just when you expect the classical music to kick in, what you hear is a noisy country song.

That's the first of many clever references the director makes about great-space-sci-fi epics throughout *Gravity*. It is, of course, an allusion to the cassette recorder that played Jack Travençolo's "Risky Business" over more than 15 air hours in the Apollo 11 mission, a classic of the genre with which Cuarón's movie has much in common. (It's also that Kowalski (George Clooney) says of leaving on the workday going—blasting tunes through a sound system built into his space suit while he sits alone with his pet guinea pig—may be kind of odd, but it's the truth. Just as it's all downhill for him at the

moment. Dr. Ryan Stone (Sandra Bullock) is the NASA engineer whose job it is to fix whatever is malfunctioning on the probe device. "You're the genius," he jokes when she pleads with him to turn the music off. "I just drive the bus." The voice in their helmets emanating from mission control is that of Ed Harris. Another nice touch, whether the astronauts is to applaud or to the right hand—in which he did after all, play John Glenn.

A third space-walker practices dance moves in the distance. Kowalski tells one tall story after another. Only those, making her maiden flight trip, is trying to get out of orbit and back home. Between having her back breaking the glitch and struggling to keep her head down, she's not having a great day. Little does she know how much worse it's about to get.

In a matter of seconds, disaster from a blown-up Russian satellite happens through her scene like a hailstorm of rusty shrapnel. It devastates the glitch and kills everyone in and outside it other than Kowalski and Stone, who survives only to find himself stranded and something into space. Remember astronaut Frank Poole, cast into the void by HAL 9000 in 2001? It is that's Cuarón considers what it must be like to experience that incomprehensibly long and silent day, with his son, Juan, he wrote a script

picking up where Kubrick left off and using music previously that.

To any one word more about what happens would not just waste movie time, but it would be rude. Everyone who loves film, and appreciates cinematic as a visionary level deserves to watch this picture play out with an uncompromised capacity for suspense. Even now. Once you've seen it, I highly recommend rewatching, about the way it was made.

Cuarón, cinematographer Emmanuel Lubezki and sound efforts supervisor Tim

Webber worked some true movie-making magic—the kind that work as well there isn't a trace of them on the screen. *Gravity* sets a new standard for the artistic use of 3-D and features a whole incredible narrative on top of first-rate performances from two of the world's biggest stars. It's a masterpiece of cinematic that more than merits the response it's gotten from the public and critics alike. *Movie listing, genre or subject, that the solution has been universal.*

ERIC HISSMAN

## A Hijacking ★★★★★

"Just business." Those are the words that the leader of a band of Danish pirates speaks to reassure Captain Phillips (Tom Hanks) in the fast-paced film of this tale as made release this Friday (see my review in last week's paper). The attacker means that he and his men aren't terrorists—pay them off and they'll be on their way.

Rather, and then that. The hostage situation in Captain Phillips quickly evolves from "just business" into armed conflict. In the Danish drama *A Hijacking*, however, which plays twice next week at the Vermont International Film Festival, we get to find out exactly what happens when a merchant is picked up in a business transaction.

It's not pretty. The film from director Bille August has far less action than Captain Phillips, but it's frequently just as tense. And it runs longer of theory questions about the proper response to such attacks on the high seas.

In *A Hijacking*, our protagonist is in the captain of the hijacked Danish cargo ship *the MS St. Michael* (Peter Asker). In a little while of a crew whose main priority is getting home for his daughter's birthday. The Danish pirate who takes the ship doesn't—no incident we don't see—thinks Michael to take their demands to the shipping company.

After that, the hijacking becomes a prolonged negotiation between the company's CEO (Søren Malling) and Danish U.S.



**HANDS ON** AND LOUISIANA! Hanks plays a sailor working for the pirates with guns or money to do this tale in Louisiana, a naval

detention camp, who claims to be merely the pirates' translator but acts more like their leader. The pirates intend demand in \$15 million for the crew's release, the CEO's counteroffer, a quarter million. Is it any wonder that this "transaction" stretches for months, with the company doing its best to hold the situation from the inside? Or that the frustrated sailors begin to band in small ways with their captors? From their point of view, this is the "strategic" for trade of high seas.

The film's action alternates between the increasingly prickly ship and the calm, white boardroom, where the responsibility

deserved Peter follows the instructions of his head expert (played by real-life hostage negotiator Gary Shandling Porter). The movie is full of writer-director—the film was really hijacked, for instance, and some of its crew members appear—and Louisiana is a pseudo documentary style to keep us from knowing more than the characters do. During such high-stakes negotiation phone call, he shows just one side, often leaving to wonder with that about the consequences of his words on the phone.

Louisiana could easily have made Peter the movie's villain, and bloodily leading the whole of his employees' lives. But the

writer-director—known for his work on the procedural TV series "Bump"—those a more in terrifying path. We watch dozens of people's lives unravel in the same manner as his own characters with the increasingly frightened Michael and makes his series could endow the young world.

Yet the hard part comes when these men are the ones most likely to realize such a situation without bloodshed. Is it right? We can't know for sure, because, like Peter, we can only watch this procedural cross slowly unfold. *A Hijacking* is a very decent movie, one involving elements about the price of globalization, he simply presents the hijacking as a problem with no obvious solution and harrowing human consequences. That's business? Not likely.

HAROLD HARRISON

## REVIEWS

## INFO

*A Hijacking* will be screened on Tuesday, Sept. 15 at 6 p.m. at the Black Box Theater at Main Street Landing Performing Arts Center in Burlington and on Friday, October 16 at 8 p.m. at the Lakeside Pavilion at ECHO at Aqueduct and Stadium Credit in Burlington. \$10. (burlingtonarts.org)



# SHOWtimes

[ ] = NEW THIS WEEK, IN VERMONT THIS SUBJECT TO CHANGE WITHOUT NOTICE. PLEASE GO TO [WWW.MOVIEGUIDE.COM/VERMONT](http://WWW.MOVIEGUIDE.COM/VERMONT)

## BIG PICTURE THEATER

600 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.bigpicturetheater.com](http://www.bigpicturetheater.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

**Friday 11** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 7-9:15 *Men and Dogs* 7

## OLIVIA CINPLEX 4

100 St. Lawrence St. (off Rte. 100) in North Ferrisburgh, VT 05474

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

**Friday 11** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
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 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## CAPITOL SHOWPLACE

611 South St., Montpelier 05602  
[www.capitolcinemas.com](http://www.capitolcinemas.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

**Friday 11** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
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 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## ESSEX CINEMAS & THEATRE

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.essexcinemas.com](http://www.essexcinemas.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
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**Friday 11** — *Braveheart* 10  
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*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## MAJESTIC 10

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.majestic10.com](http://www.majestic10.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
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 6-8:45 *Exiles* 7

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 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## MARGARET THEATRE

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.margarettheatre.com](http://www.margarettheatre.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## Friday 11

*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## MERRILL'S ROXY CINEMA

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.merrillsroxy.com](http://www.merrillsroxy.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
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*Clay's Wild with a Chance of Heatstroke* 11  
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## PALACE CINEMAS

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.palacecinemas.com](http://www.palacecinemas.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
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*Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7

## PARAMOUNT THEATRE

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.paramounttheatre.com](http://www.paramounttheatre.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
*Braveheart* 10  
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## THE SAVVY THEATER

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.savvytheater.com](http://www.savvytheater.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
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*Braveheart* 10  
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## STORE CINEMA 3 PLEX

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.storecinema.com](http://www.storecinema.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
 6-8:45 *Exiles* 7  
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## SUNSET DRIVE-IN THEATRE

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.sunsetdrivein.com](http://www.sunsetdrivein.com)

**Wednesday 9** — *Braveheart* 10  
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## WELDON THEATRE

100 Main St. (off Rte. 100) in North Ferrisburgh, VT 05474  
[www.weldontheatre.com](http://www.weldontheatre.com)

**Wednesday 9** — *Braveheart* 10  
*Clay's Wild with a Chance of Heatstroke* 11  
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SEVEN DAYS

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from the secret files of  
Max Cannon



# THIS MODERN WORLD

by TOM TOMORROW



# FUNGUS

A COMIC STRIP BY  
JAMES KOCHALKA  
(CONTINUOUS LANGUAGE OF MAMMALS)

@Lol3



TO BE CONTINUED...





SEVEN DAYS

# HOOKUP

For groups, BDSM, and kink:  
[dating.sevendaysvt.com](http://dating.sevendaysvt.com)

## WOMEN seeking?

**SAMING AND TALKING EXPERIENCE**  
 I'm seeking a nice woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## ONLY TALKING DAMSEL

I'm looking to add some more people to my already very active webcam site. I'm looking for anyone women. I like to have an on-line in name. I'm looking for a woman to be a part of my site. I'm looking for a woman to be a part of my site. I'm looking for a woman to be a part of my site. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WANT LOOKING FOR PLAYMATE

Looking for a woman looking for a playmate who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WOMEN SEEKING: WANTS HER OWN

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## CURIOUS AND Cautious

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## NAUGHTY LOCAL GIRLS

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## ONLY FOLKS NEEDS TO BE PROBLEM

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## SEXUAL SEX HOW TO GO ON

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## MEN seeking?

**WOMAN SEEKING: WANTS HER OWN**  
 I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WANT

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## I JUST DON'T KNOW

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## LOOKING TO TALK AND PLEASE

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WANTING FOR MY WIFE

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

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## LOOKING

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## JUST A FUN

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## LOOKING AROUND

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WANTING SOMETHING NEW

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## WANTING FOR MY WIFE

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## SEX seeking?

**VERY COMPLEX SEXUALITY**  
 I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## LET'S PLAY

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## HOW TO THIS COMPLEX SEX

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## RELATIONSHIP EXPERIMENTATION

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

## READY TO PLAY

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## ATTRACTION COMPLEX SEEKING

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## ADVENTURE/ADVENTURE

I'm looking for a woman who is into talking, nice conversation, and who is looking for an experienced conversationalist or one for physical stimulation. I'm open to all and will try to be reasonable to find. [theendlessconversationist@icloud.com](mailto:theendlessconversationist@icloud.com)

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# mistress maeve



Dear Mistress,

I know to pleasure my partner with my tongue, since I know the joys and stimulation, I tried to use my tongue there too. But she was concerned about bacteria. She mentioned something about bacteria going from one opening to another and causing problems. Can you explain?

Signed,

Love to Please

Dear Love to Please,

Analogue, more commonly known as rimming, can be a highly pleasurable experience for both giver and receiver. Not only does it feel good, but orally stimulating your partner's posterior can feel invigorating, raucous and taboo. That said, there are a number of health concerns to consider before tasting your lover's saddle, as they say.

When using your tongue, fingers or any other body part to stimulate your partner, you should never double dip. When someone bacteria from the anal region is introduced to the vagina and urethra, it can cause urinary tract infections and vaginitis (that's why ladies should always wipe front to back). But your partner isn't the only one at risk—ingesting fecal matter can introduce you to bacteria and parasites like it hot and garden.

To protect both of you, consider using a dental dam as a protective barrier between your tongue and her ass. A thorough washing with mild soap goes a long way to freshening up the posterior, but you can never totally sanitize it. If you can't get your hands on a dental dam, you can improvise with an unflavored condom or latex glove (lower these please)—simply cut down the middle and stretch the external over the opening of the anus. Or add pleasure: use a dab of oil on her side of the dental dam—the slippery sensation will feel great. If you don't use a protective barrier, be sure to give your mouth a good wash with antiseptic mouthwash when you're done.

Above all else, I recommend you far getting down and dirty with your partner—and stimulation can be widely pleasurable. Just remember: when you're hungry for some rimming, use protection and make sure to keep her ass as the main course—spraying anal bacteria around could make you lose your sexual appetite.

Come and get it,  
 mm

## Need advice?

Email me at [mistressmaeve@sevendaysvt.com](mailto:mistressmaeve@sevendaysvt.com) or share your love advice on my blog at [sevendaysvt.com/blogs](http://sevendaysvt.com/blogs)

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## FLEXIBLE SCHEDULE?

# Volunteers Needed for Research Study

Help us develop a vaccine  
against water-borne disease.

- We are looking for healthy adults aged 18-45.
- This research study will take place over a 6 month period and involve an inpatient stay and several outpatient visits.
- Volunteers are eligible for up to \$3000 in compensation.



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**HowardCenter**  
is looking for a  
respite family for  
8-year-old Erica.\*

Here is what Erica would like you to know about her:  
Hi, my name is Erica and I am eight years old. I am looking for someone that I can spend time with a few weekends a month. I like to get together grandma color and paint and do other arts and crafts. I have a cat at home that I enjoy spending time with and I really like animals. I like to spend time outside riding a bike or a scooter. I really enjoy playing with other kids and really like games like Candy Land and Sorry.

If you are interested in learning more about Erica, please contact us today!

Please contact:  
Terry Emery, 802-243-8128,  
www.howardcenter.org

\*This case will not be compensated.  
More info available upon request.

HowardCenter



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